

# CHILDHOOD EDUCATION

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# CHILDHOOD EDUCATION

*Journal of the*  
INTERNATIONAL KINDERGARTEN UNION  
FOR THE ADVANCEMENT OF  
NURSERY-KINDERGARTEN-PRIMARY EDUCATION

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CHILDHOOD EDUCATION, official organ of the *International Kindergarten Union* and the *National Council of Primary Education*, advances nursery-kindergarten-primary education by presenting:

The vital problems in the field through professional and practical articles

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Songs, stories, handwork suggestions, and other "ready-to-use" material

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All who are interested in childhood education from its special classroom problems to its national and international aspects are interested in CHILDHOOD EDUCATION, the *Journal of the International Kindergarten Union for the Advancement of Nursery-Kindergarten-Primary Education*.

(In writing to advertisers, please mention CHILDHOOD EDUCATION—it helps.)

## Gifts That Last

WHEN we wish to express our affection by gifts to our friends, we long to find those which will last. While thinking about this early one morning, a Guardian Angel gave me this message, which is now shared with you.

### GIFTS THAT LAST

Three gifts there are which last.

First, *time*. Often those we love would prize far more than any material gift, *time* spent with them: *time* to talk over events of common interest, the life-stories of treasured friends, *time* to pour out their hearts to us. The *time* it would take to make or select a material gift, might, if spent in loving fellowship, leave a memory which would be eternal. Many a child would be richer if Father or Mother would invest in companionship the *time* it would take to procure gifts with which perhaps his life is crowded.

Second, *understanding*. In these busy days we often fail to stop long enough to focus on the problems or joys of our friends, to share with them the results of effort, or to analyze the causes which have operated to make their lot in life what it is. It is balm to many a heart to meet loving, tender *understanding*. The memory of it will longer long after a temporal gift would have crumbled into dust.

Third, *love*. Love is the most potent, the most precious, the most divine, the gift which of all others is in itself immortal. A letter may express it, words, glances may show it, and it satisfies the hunger of the human heart as nothing else can.

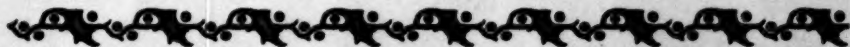
A young girl with whom this message was shared bears this testimony to its truth.

"I resolved to give a whole evening to my grandmother and grandfather, a thing I have seldom done. I began by saying, 'Grandfather, how did you celebrate Christmas in the old country?' He told with eagerness of the quaint and lovely customs there, and then Grandmother, with radiant face, told how in her part of the world the Christmas feast was kept, and their dear old faces shone with the joy of recalling their childhood, and the unaccustomed pleasure of having an interested listener who actually seemed not to be in haste, but who was giving generously of that most precious thing, *time*."

"And as I took time to listen, I discovered something else. If we give time understanding comes, and then love follows! Your Guardian Angel was divinely wise!"

Time, Understanding, Love. These are gifts that last, this is the message which I share with you.

STELLA LOUISE WOOD.







*Santa Claus is kept busy the whole year long. There are so many children in the world and all of them love Christmas. And they all want so many things and Santa Claus does not want to disappoint one of them. He is a very old man now and has to wear thick woollen shoes to keep his feet warm. In the room where he sits the wooden birds sing, the baby dolls scream, the tin soldiers march, and the balls roll about, the whole day long. When the noise gets too great, he tells the bear to roar and then they are all silent for a little while. But when the toys come in to our world they can none of them move or speak by themselves anymore for Santa Claus knows that the children will do all that for them.*

BY A CHILD IN PROF. CIZEK'S CLASS, VIENNA



# Some Character and Personality Problems of Remedial Cases in Reading

LAURA ZIRBES

Ohio State University

**I**N REPORTING on an unpublished study, Dr. H. C. Morrison of the University of Chicago recently stated that case work with ninety delinquent boys revealed that all but two had difficulty in learning to read as evidenced by first grade failure and school records of causes for such failure. School histories were traced for many of these cases and there was usually a record of school maladjustment eventuating in truancy, retardation in other studies, as well as reading, over-ageness for grade, and early withdrawal from school.

These findings are only partial evidence of the importance and significance of reading and the possible character correlates of reading failure. Case work with pupils from a school in which social backgrounds and histories were markedly free from delinquency, and in which children were highly favored by every type of progressive child care, training, and nurture, were studied for evidences of some of the conduct and personality problems associated with reading deficiency. In every one of these cases, twenty-eight in number, remedial work in reading was systematically given. In all but two of the twenty-eight cases the remedial work involved consideration of certain definite undesirable behavior patterns and was planned to include personality readjustments. In many of

the cases the personality difficulties were really the primary problem, and reading deficiency was one complication or effect rather than a first cause.

In all but two of these cases marked improvement in reading was effected through remedial work and in almost every one the improvement in behavior, general attitudes and tendencies was an obvious correlate though no objective tests or records were used to attest such changes. Because of the obvious interrelation of reading and general school success, and also because of the character maladjustments implicit in school failure, some of the personality adjustments involved in remedial work with these cases were made the topics of further study for this report.

In less favored homes and school environment these cases might well have resulted in milder or more serious cases of delinquency. Uncorrected, these personality traits would not only have complicated school progress and made reading deficiency a permanent cause of unsatisfactory school work, but would undoubtedly also have had a warping effect on the outlook and subsequent character growth and life planning of boys and girls.

The following excerpts from fuller case records show that reading deficiency is often related to personality prob-

lems in a way which must be reckoned with in the planning of case investigation, remedial and corrective work. They also show that group work which classifies all poor readers according to some single score or rating is very likely to miss or fall short of its true mark.

1. *J. M. Second grade.* Reads very haltingly but accurately. Looks incessantly to the teacher for help or approval; becomes very

Remedial work in reading should be planned with a view to encouraging intrinsic interests in reading and developing independence and initiative. The general effects of the tutor's relationship should be brought to the attention of the parents and adjusted.

2. *B. B. Third grade.* Was not entered in school at six. His school history is very irregular. He had infantile paralysis when six years old. When he entered school he was very sensitive about his age (8) and for a long time pre-



The children in this neighborhood were particularly indifferent to and destructive of books. The building of the library after visits to the "real" library, the equipping of the self-made library with books and rules for the care of books not only turned destruction to most tender care of books, but the library corner became the most popular spot in the room.

*Bingham Kindergarten, Cleveland.*

nervous and fidgets when confronted with the least difficulty. Does not read independently except when directed to do so. Does not read silently at all, vocalizing audibly when told to read to herself. Cannot answer questions about material which she has read.

Taught at home by a very strict tutor on whom she depends. Independence in reading was actually discouraged by the tutor.

Dependence on the tutor in general and fear of her have warped J. M.'s personality and affected her reading progress in specific ways.

tended that he *could* read but didn't care to. He was indulged at home and his choices and preferences were respected. He used this fact to evade learning to read and also to cover up the fact that he could not read or write.

When his confidence was secured it developed that he had made up his mind that he could not ever hope to learn to read and that his friends must never find out that he could not.

Instruction was arranged privately. B.'s failures and difficulties made a far deeper impression on him than did his successes. In a

word recognition test he remembered which words had caused difficulty for weeks and when taking the test a second time recalled the circumstances of such failures in great detail but could not remember the cues and helps given to overcome the difficulty. He did not believe the objective records of his own success and progress, insisting that he hadn't learned a thing and never would. Remedial work was planned to cope with this serious inferiority first, and tangible evidences of reading growth were used as a basis for building up faith in his own capacity. After two years of such work B. B. was able to progress normally with his grade in reading, but his spelling and writing were still seriously deficient. His attitude toward these deficiencies was, however, far more normal. B. B. is now in the Junior High School and is an excellent student. His inferiority feelings are no longer in evidence.

3. *I. R.* started school at 5 years of age. Her I.Q. was 135, she was large for her age and socially very mature. She is a very leisurely worker. She never hurries. She speaks slowly, and if the general tempo of her actions and movements is accelerated she becomes confused, irritated, and upset. When in the fifth grade her reading rate was equal to the second grade norm on the Gray Oral test and her silent reading rate was less. *I. R.* habitually stops to "embroider" what she reads with speculations, associations based on her experiences, and more or less pertinent questions. When reading stories silently she often stops to "dream" or, as she says, "think" how it might have come out "if." She enjoys this and is not at all disturbed by the fact that she has practically no sight vocabulary and must puzzle her words out one by one because of that lack.

*I. R.* enjoys the respect and admiration of her classmates because of her ability in other lines and because of her personal charm. Her slowness is tolerated by her friends and has never given her serious dissatisfaction.

Her slowness in reading is due in part to her failure to acquire a sight vocabulary and also to her satisfaction with laborious analytical methods of word recognition. Her comprehension is satisfactory, but her reading rate makes it impossible for her to get her work done within reasonable time allowances. She has had others read to her at home to make up for this handicap and has never felt the need of

independence and fluency in reading. Thus her reading difficulty has remained unsolved and she has fortified herself behind her personality idiosyncrasies, resisting remedial work and refusing to recognize her need. Social dissatisfactions must be attached to her present performance, and her personality problem must be considered in setting up remedial procedures.

*I. R.* also refuses to wear glasses, refuses to read simple material, insists on pointing at every word with her finger.

She does not like to change her habits or ways and considers her own ideas and ways superior to those which are proposed by teachers or others. She is too independent and has been able to muddle along without feeling the consequences of her own poor judgments and ineffective habits.

She has recently been found to have an obscure and unusual visual deficiency. She has been ordered to wear glasses. Her reading is still a problem.

4. *C. T. Fifth Grade.* That *C. T.* was emotionally maladjusted seemed evident from numerous reactions. The investigator had an opportunity to talk to her mother and spent hours trying to straighten out causes of difficulty over which the school had no control. Her mother was deeply impressed and really seems since to have improved certain conditions under which *C. T.* had to live.

*C. T.* has a fine physical endowment and is extremely sensitive, but she has mental limitations which determine and limit the quality of her responses (I. Q. 96).

She has a poor rote memory. Both controlled and free associations are slow and inaccurate. Her lack of ability to read and follow difficult directions was indicated by a very low rank and score in an informal test and on standardized tests. Her responses to thought questions are often puzzling and erratic.

*C. T.* has suffered repression and shows it. She is deeply influenced by her aversions. She will go to any length at the suggestion of a person who meets her ideal of a "good sport." She has found ways to escape reality when it is unsatisfactory. She is given to day-dreams and also reads a great deal of material which furnishes an escape from reality. She cannot comprehend much of what she reads but doesn't mind making up parts of the story which she misses.



She has read much that she should not read at home, usually because forbidden to do so "because she was just a little girl." She *hates* being a girl.

These "revelations" were of course confidential but they must be considered by those who hope to help C. T. to better adjustment.

5. *F. H. Fourth Grade.* While F. H. was very deficient in reading last year, a great deal of careful effort has been expended on him and his present ability and attitude are far in advance

quires other tests have been given. They show that F. H.'s reading interests and attitudes are still inadequate. His attention is best with very easy material. He is still handicapped in using reading as a tool in other studies. He cannot continue at study which involves reading, without showing signs of strain and is not sufficiently successful in his attempts. His reading ability then is not matured to the point where he can depend on it in school subjects involving the use of text books. As pressure and effort cause strain the problem is one of adjust-



This second grade has made a library and equipped it. No wonder the children enjoy it.

*Bridgeport, Connecticut.*

of last year's as demonstrated by a number of reading tests and careful observations. On successive attempts in the Ayres Burgess Reading tests, different forms of which were given at intervals throughout the year, his scores were 4-6-8-9, showing steady improvement. His final test puts him near the middle of his class in reading ability as tested. This is exceedingly gratifying to those who have studied his needs and worked with him. Because the Ayres Burgess tests do not measure all phases of reading ability which the work of the fourth grade re-

ment, and growth through cumulative reading experiences of increasing difficulty and maturity. F. H.'s present achievement in reading is not now below his own mental capacity as measured by reference to Binet tests. The work of his fourth grade class was too mature for him, i.e., he was not adjusted to the group in ability. F. H. was changed to a less advanced group in the same grade. Recent observations indicate that his reading attitude and ability are improved and improving as a result of this change. A still wiser solution would surely

have been to put F. H. half a grade lower but this would have been misunderstood by his parents and their attitude would have discouraged F. H. Additional time and individual instruction in reading are imperative if adjustment is to be made during the current year.

6. *P. B. Third Grade.* P. B. could not score on any reading test. He was tested out on a very simple paragraph of fifty words and helped at every indication of inability. He had to be told over half the words and he did not make any effort to remember words once given him for further use. A number of such words recurred. They were referred as to words previously given. P. B. does not care about reading, is quite obsessed with arithmetic and clay work and dislikes carpentry. His capricious likes and dislikes have determined the content of his school experiences in another school. No attempt has been made to develop new interests. Consequently he has been allowed to evade all instruction and experience in reading, and has become rather one-sided. Then, too, he is rather unstable emotionally, cries easily, is very apprehensive, works under tension with frequent lapses.

All these factors in the situation lead one to wonder whether one can predict with any degree of assurance that P. B. could learn to read well enough to fit in with ten-year-olds in a year. The investigator doubts whether he would fit in, even if the matter of reading were no longer pressing. Investigation should discover just what environmental factors, aside from the school, are responsible for his many moods and attitudes. A few things which he did in his mother's presence indicate that home influences may not be conducive to emotional equilibrium. Another child in the family is a psychopathic case under medical treatment. The disturbance is emotional. These items gathered from conversation with P. B.'s mother throw light on the case.

7. *J. C. First Grade.* After observing and reporting actual reactions over two days, the general characteristics and causes of J. C.'s difficulties and peculiarities of response to reading become more apparent. These observations may be summarized as follows:

(1) J. C. has a habitual tendency to wait for

personal appeal, i.e. individual direction and attendance at every step of every activity. He does not follow group directions. He does not continue after the impetus of a personal direction or appeal. He waits for another direction to him personally. Many illustrations can be supplied by his teachers or by the investigator. This seems to be the result of experience which is too carefully guided or supervised. Thus purpose and initiative are thwarted.

(2) J. C. has a habit of delayed response. This may be the residue of what was once a contrary habit. If so, it shows inhibition of the contrary response without substitution of a positive reaction. It may indicate that experience has taught him to wait for further coaxing, direction, or help.

(3) J. C. has a habit of feigning injury, pain or indisposition in order to evade situations which he does not wish to face.

(4) J. C. has a habit of making noises and sounds like animals, or inanimate objects. This is part of a general lack of adjustment to social situations.

It is also at the base of the explosive reactions noted in his contact with other children. This should not be considered an innate trait or characteristic. It is an indirect or negative adjustment which can be unlearned. The procedure is a precise psychological process. Scolding, punishment, or moral suasion cannot be depended on and may even aggravate the matter.

(5) J. C. has rather poor muscular coordination. Much constructive play will help here. J. C. should plan and carry out activities, objectively rather than imaginatively. He should have large blocks for building, clay or other plastic material.

(6) J. C. has a habit of reverting to infantile responses and derives more satisfaction from sympathy, attention, fondling, or even failure than from effort, accomplishment, or ability. Experience has not taught him that whimpering, wailing, or acting ineffective or unable are beneath him. He needs to experience annoyance whenever these traits or tendencies manifest themselves. Tenderness on such occasions will only fix the infantile responses.

(7) J. C. is either highly emotional, i.e. is neurotic, or seems so because of the habits so characteristic of nervous instability.

(8) J. C. has many adjustments to make.

It seems worthwhile to assume that the problem is one of habit formation, i.e. substituting direct and appropriate reactions for indirect and appropriate ones. If this hypothesis is sound, J. C. belongs in a regular first grade and will gradually adjust. To test the soundness of this hypothesis all those who deal with J. C. in any way should cooperate so that the laws of habit formation may not be left out of account. Be-

cause bad habits noted seem to be of long standing the cure must be vigorous and unrelenting over a long period. Just as surgery seems unkind, so the treatment of psychopathic ills of this sort may be hard to administer. But it will be worthwhile to begin at once and to persevere because of the exceeding desirability of eventual adjustment.

### A YULE-TIDE SONG

*(Sung by Mammy)*

Sing a song o' all de house  
Decked wid sprays o'holly,  
O' fires in de fireplaces,  
A-blazin' bright and jolly.

Sing a song o' li'l stockin's  
Hangin' in a row,  
Waitin' t' be stuffed wid toys,  
Clear f'om top t' toe.

Sing a song o' el'rybody,  
Soun' asleep at las'.  
(De clock am sayin' tick-a-tock,  
An' goin', oh, so fas'!)

Sing a song o' driftin' snow,  
O' fores' pines a-sighin'—  
Here come ol' Sandy Claus hisself  
A-drivin' fas'—jes' flyin'!

Sing a song o' all de fam-bly,  
Happy ebry one,  
I guess its time t' en' my song,  
So I'll jes' say, "I'se done!"

—DOROTHY OGLE (aged 12)  
in *Singing Youth*



# The Value of Self-checking in Second and Third Grade Reading

BONNIE K. BOWEN

Pennsylvania State Normal School, Indiana, Pennsylvania

This article is taken from material which was submitted in partial fulfillment of the requirements for the degree of Master of Arts in the Faculty of Teachers College, Columbia University.

The study was made in the second and third grades of Indiana, Pennsylvania to determine the value of self-checking in recreatory reading.

Some similar studies have been made previously by others but under varying conditions. The one which was made by Laura Zirbes in the Lincoln School of Teachers College has had the most direct bearing on this investigation. This study is described in *Practice Exercises and Checks on Silent Reading in Primary Grades*, published by The Teachers College Bureau of Publication. The present study is a further check on the findings herein reported. It was undertaken under the guidance of Dr. Zirbes who also saw the experiment in process.

## REVIEW OF THE PRELIMINARY EXPERIMENT<sup>1</sup>

THE abilities of 28 children, coming into second grade in September, 1927, were below standard in reading. This was verified by the Haggerty Reading Test Sigma I. It was presumed that the children had forgotten during the summer. However, at the end of six weeks they had not recalled enough to attack the new materials that were available. They knew all the stories in all the first readers which the school provided, but they had not acquired sufficient vocabulary nor enough independence to begin reading second readers.

In order to have them master the vocabulary of the first readers the idea of working out checks was conceived. Hence, checks were worked out on

several of the first readers. These checks gave to the child's reading something of a game element and also provided activity enough to make the work of re-reading the first readers interesting to the children.

Several types of checks were worked out which enabled the children to master the necessary vocabulary for further progress in second grade work. The types of checks were as follows:

1. Sequence checks or a summary of the stories in ten separate sentences typed on oak tag to be arranged so as to tell the whole story.

2. Questions and answers typed on separate strips of oak tag having the questions only numbered. The numbers aided the child in arranging them. Then the answers were to be placed after each question.

3. Multiple choice checks which required that the children cover with small strips of oak tag all the endings of the sentences or statements except the correct ones.

4. Completion checks in which the sentences

<sup>1</sup> Second grade, Indiana Public School.

were cut in two and the child fitted the correct ending to the beginning of the sentence.

5. Questions to be answered by yes and no. The children were required to cover the wrong answer.

Through the use of the checks, the child was made conscious of his need to read independently and carefully in order that he might play the game successfully.

However, only half the group could use the checks independently at first. The slow groups, however, saw how much pleasure the one group got from working with the checks and asked that they be permitted to begin using them. By the first of December all the children were using checks, some with more independence than the others. The children were given freedom, varying with their abilities, in choosing stories to be read. Each child worked at his own rate with the "visible evidence of mental activity by which the teacher knew that the level of the child's attention was adequate."<sup>2</sup>

On February 15, 1927, for the third time the Haggerty Test Sigma I was given. Although it had been given to the group both in September and in November the score was so low both times that the practice effects were not considered sufficient to affect the results very much. The growth shown by a comparison of results indicated remarkable growth in some cases and quite a gradual development in others. These results led the teacher in charge to believe that the same type of self-checking would be valuable in both second and third grades.

<sup>2</sup> Zirbes, *Practice Exercises and Checks on Silent Reading in Primary Grades*. Bureau of Publications, Teachers College, Columbia University, N. Y. 1925.

The following hypotheses were made from the preliminary test:

1. That better attitudes toward reading will be developed through self-checking.
2. That more opportunity for individual help could be provided according to individual needs.
3. That the child of low ability could be interested through this type of work by enabling him to measure what he has accomplished.
4. That the child of average ability is stimulated to work to the limit of his ability because he has a definite goal ahead of him.
5. That the superior child very soon will discover his own ability and will be able to go ahead at his own rate with little guidance from the teacher.
6. That better study habits will be formed by which the work of the intermediate children can be done more independently.
7. That the teacher will be enabled to find each child's interest and lead him forward in that field.
8. That the children will develop their initiative in reading activities by locating materials, by choosing stories, by choosing books, by keeping records with only a minimum guidance or supervision from the teacher or helper.

#### *Description of the experimental study*

After the teachers of most of the second and third grades heard the results of the preliminary study they agreed to cooperate in making a further test of the growth of the children.

*Classes.* The experimental study was conducted in all the second grades and in two of the third grades under Normal School supervision.

This study consisted of the following investigations in second and third grade reading:

*First*, the growth in achievement made during the period in which the study was going on.

*Second*, of the change in attitude toward reading as was made evident to the teachers by the child using more and more spare time in reading and in asking for books to take home to read.

*Third*, of the growth in independence as shown in the ability of the children to read silently and check stories with no aid after only one reading.

The condition under which these data were obtained are stated:

The groups were composed of the children of second and third grades in the Indiana Public Schools. There were two rooms having divided grades, one-half second grade and one-half third grade, each having approximately thirty-five pupils each, and two straight second grades having approximately thirty pupils each—totaling about 200 children who were considered in making the study. Owing to inadequate data in I.Q., and incomplete attendance at some of the tests, only 141 are considered in the tabulation given in the study.

#### *Method*

The grades were working under normal class room conditions.

Since the allotment by the State for reading is seventy minutes daily, one-half of this time was devoted to independent silent reading with the use of self-checking. The other half of the time allotment was devoted to intensive and oral reading with formal instruction. An accurate record was kept of the stories read and checked by each pupil. Records were also kept of the material used in intensive formal instruction.

The children were given freedom in choosing from the books having checks prepared.

#### *Manner of securing materials*

The material used for the self-checking was made from the list of readers given below. Each of the first and second readers had approximately ten stories each, with checks. Each of the

third readers had fifteen or more stories with checks.

The readers are as follows:

1. Free and Treadwell. First Reader.
2. Story Hour. First Reader.
3. Pathway to Reading. First Reader.
4. Modern School Reader. First Reader.
5. Bolenius. First Reader.
6. Everyday Classics. First Reader.
7. Progressive Road to Reading. Second Reader.
8. Young and Field. Second Reader.
9. Merrill. Second Reader.
10. Winston. Second Reader.
11. Story Hour. Second Reader.
12. Pathway to Reading. Second Reader.
13. Easy Road to Reading. Second Reader.
14. Field. Second Reader.
15. Merrill. Third Reader.
16. Story Hour. Third Reader.
17. Horace Mann. Third Reader.
18. Kendall. Third Reader.

#### GROWTH OF READING ACHIEVEMENT OF THE PUPILS

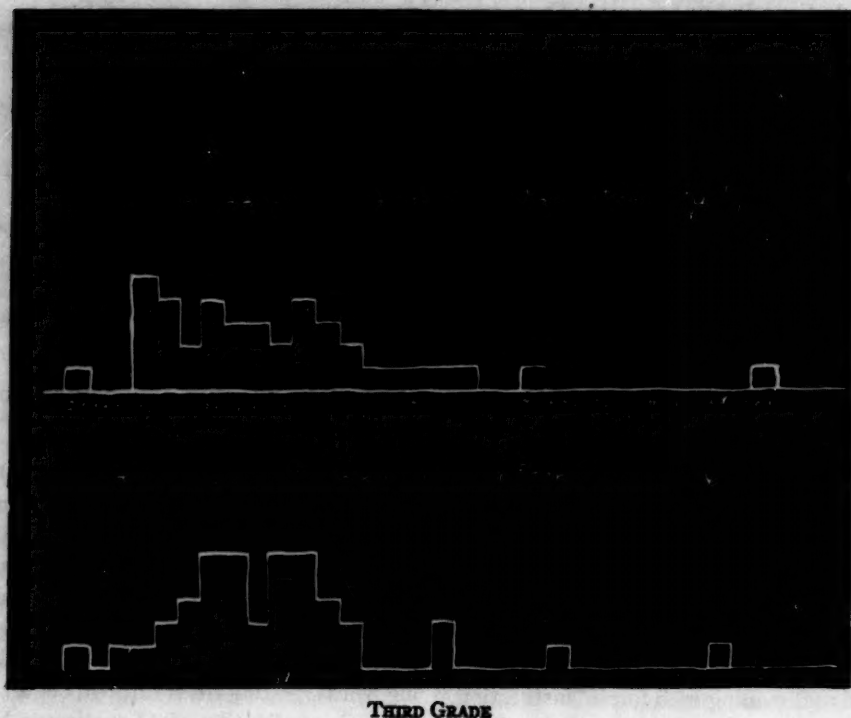
In the beginning many children had to re-read the stories as many as three or four times before they were able to put the checks together successfully. Gradually they grew in ability with this increased reading experience. They learned to use more initiative in attacking words, getting them through context, through application of phonetics or by asking help. Whereas, before, they skipped anything they could not get. Their growth in ability to get words through context was noticeable in oral reading to a marked degree.

In comparing checks with the keys or master copies, there was a tendency with many to change the checks so as to make them correct. But through talking with the children and commending those who "played fair" and advising pupils to re-read the story to be able to correct their own checks, the pupils developed



a standard of self-criticism and fair play. They were finally able to check their own stories unaided. Many shy, timid children grew in self-confidence in working with the material as they found themselves able to put the checks together correctly with the first trial.

I. Gates revealed that 61 per cent of the pupils had made more than normal growth with a median of 4 months growth during a period of 2 months. Test III, Reading for Directions by A. I. Gates, revealed that 63 per cent of the pupils had made more than normal



#### RESULTS OF TESTS GIVEN<sup>2</sup>

##### *Grade Two*

The Growth Chart for Second Grade obtained by using Gates Primary Reading Test I, Word Recognition, showed that 78 per cent of the pupils had made more than normal growth in word recognition, with a median of 7 months growth in 2 months—Test II, Phrase Recognition and Sentence Reading Test by A.

<sup>2</sup> Before and after preliminary study.

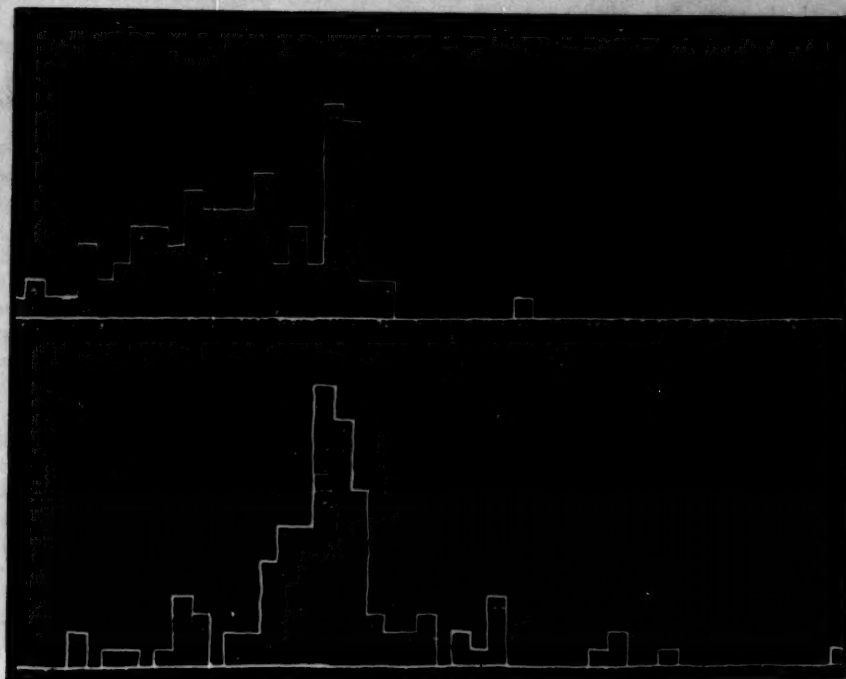
growth with a median of 4 months growth in a period of 2 months.

##### *Grade Three*

The Growth Chart for Third Grade showed that the gain with those children had not been so marked as it had been in second grade. However, 32 per cent of the pupils made more than normal growth in Reading to Appreciate the General Significance of a Paragraph as revealed by use of Gates Test-A for

Silent Reading. Reading to Predict Outcome of Given Events as revealed by use of Gates Test-B showed that 40 per cent of the group made more than normal progress. By use of Test-C, Reading to Understand Precise Directions, the results showed that only 14 per cent

The numbers on the base line of each graph indicate the reading grades in years and months. The lowest in Second grade at the beginning of the study was the fifth month of First grade as indicated by 1.5 at the left end of the base line. Each number in the graph indi-



SECOND GRADE

of the pupils had made more than normal growth during the two months of study. In Test-D, Reading to Note Details, Gates, 66 per cent of the pupils made more than normal growth. The complete Charts of Growth may be found in the original report of this study in the Teachers College Library.

The distribution charts found on the following pages are so arranged as to compare the curve of distribution at the beginning and at the end of the study.

cates a certain pupil who may be compared, on each of the charts. At the beginning of the study number 66 tested 2.5 or fifth month of second year. At the close of the study he ranked 3.3 or third month of third year. This indicates eight months of growth during the two months. From the graphs it will be seen that the second grade made rapid growth which gave almost a normal distribution curve at the close of the study.

Although the results in the Third grade were not so gratifying as was the case in the Second grade groups, the graph picturing the grade at the end of the study gives a more normal distribution curve than was indicated in the graph for the Third grade at the beginning of the study.

In the last graph it will be noted that the lowest ones have moved up to the median for the group as a whole.

#### CONCLUSIONS

The conclusions from the study tend to parallel those of Dr. Zirbes as given in *Practice Checks on Primary Grades*, page 64 with a few others made evident by the use of Gates' Silent Reading Tests.

I. It seems that the several special types of reading need to receive more definite attention in the third grade. Reading for Understanding Precise Directions is used so little in the life situations of children up to this point that more emphasis in the planning for its practice is necessary in the third grade.

II. An appreciation for reading as a "satisfy-

ing life experience" is developed by *choosing and reading independently*.

III. Reading practice adjusted to individual needs is far more effective than instruction addressed to groups.

IV. Reading activities in a skilfully planned sequence tend to enlist the pupil's effort and hold his attention and purpose at a high level.

V. There is economy of time and opportunity for individual growth where activities are provided in which each child can respond to all the stimuli prepared in a given unit of work in reading, instead of merely taking his turn in reading and responding to one or two questions of a possible ten.

VI. Individual instruction is facilitated by checking. When the child discovers his needs, his effort is secured and formal drill is reduced.

VII. If practice in purposeful reading is related to significant units of reading material in a way which does not violate the purpose of the material, desirable reading attitudes and interests grow apace with skills. Pupils not only learn how to read but also come to value reading as a mode of experience and satisfying life activity.

VIII. A sequence of possible reading activity properly arranged to provide for growing independence and ability, combines responsibility with freedom, and makes each task or unit an activity more worthwhile because the child is conscious of the progress which secures enlarged opportunity.

THE custom of exchanging presents on a certain day in the year is very much older than Christmas, and means very much less. It has obtained in almost all ages of the world, and among many different nations. It is a fine thing or a foolish thing, as the case may be; an encouragement to friendliness, or a tribute to fashion; an expression of good nature, or a bid for favour; an outgoing of generosity, or a disguise of greed; a cheerful old custom, or a futile old farce, according to the spirit which animates it and the form it takes.

But when this ancient and variously interpreted tradition of a day of gifts was transferred to the Christmas season, it was brought into vital contact with an idea which must transform it, and with an example which must lift it up to a higher plane. The example is the life of Jesus. The idea is unselfish interest in the happiness of others.

—Henry Van Dyke



# The Approach to Reading

MARIAN J. WESLEY

Assistant Superintendent, Luzerne County, Pennsylvania

THE Report of the National Committee on Reading<sup>1</sup> divides the reading program into five important periods, the second of which is, The Initial Period of Reading Instruction. The most important purposes of this period are:

1. To introduce pupils to reading as a thought-getting process.
2. To stimulate keen interest in reading activities.
3. To cultivate a thoughtful reading attitude.
4. To make progress in teaching pupils to read independently and intelligently.

It is with the first three purposes that this article is concerned.

In beginning the work in reading, what problem confronts the teacher at the very outset? What principle and purpose shall control her guidance of the children? Is it not to provide the most favorable condition for the operation of the laws of learning?

1. Watch for readiness.
2. Provide opportunities for abundant exercise.
3. Provide opportunities for satisfactions resulting from successful action.

Granted that children show readiness for reading, the teacher's task is to introduce it to them as a thought-getting

process with *meanings* uppermost at all times. The attitude of looking for *meaning* in all reading must be developed from the start, so that the pernicious habit of word-calling hasn't a chance for development. The teacher who guides her class in the way of meanings, selects the content and frames her questions and directions toward that end.—“This line tells where we went.” “You didn't tell what color the cat was.” “Which of these would you like to do?” “Find the card that tells about Fred's dog.” She knows that guidance like the following is to be avoided because it leads directly to word-calling:—“Tell me that word.” “Oh you forgot this little word.” “We had that word yesterday, don't you remember?” “Sally knows all these words, she will soon be ready to read a book.”

A second aim and purpose of the teacher at this stage is to build up a sight vocabulary of frequently used words. This is and should be in the nature of a by-product, but at the same time is more or less definitely planned. The teacher should be guided to a certain degree by the first book she is going to use and by carefully selected vocabulary lists, such as the Gates Vocabulary List for Primary Grades,<sup>2</sup> but she should not present such words in isolation.

<sup>1</sup> Twenty-Fourth Year Book of the National Society for the Study of Education—Part 1. Public School Publishing Company, Bloomington, Ill., 1925.

<sup>2</sup> Published by Bureau of Publications, Teachers College, N. Y. C.

## CONTENT

What content is meaningful and real to the child who is about to begin reading? If his experiences and activities are the points of departure, what shall they be?

First of all, matters which are a part of his daily life in the classroom; such as playing games; playing with toys; singing songs; drawing and painting; making and constructing in his play life; eating his lunch; getting and taking care of materials; looking at books; talking about his experiences at home and elsewhere; listening to stories read or told; dramatizing stories; saying rhymes and jingles; listening or moving to music; bringing toys, books, or his pet to school; looking at pictures in books, on the bulletin board, or those made and shown by children; recognizing birthdays by singing a birthday song or giving a greeting to the child whose birthday it is; finding his place at the board or elsewhere; making booklets and, perhaps, his own first reading book. These experiences furnish an abundance of leads to reading.

In addition, there may be some experiences which are not part of the daily recurrent life of the school, but which, because they are highly charged with interest, furnish a valuable basis for the reading activities. A party, a walk, an excursion to a farm, a visit to another room or the assembly hall, a visiting pet, a chance or accidental visit of a bird, butterfly, or bee are examples of this type of experience.

The alert teacher will find in such familiar and interesting experiences, fine material to draw upon for early and later reading. The children, having had the experiences, know what they are, talk about them, compose and organize

the material to be read. Consequently, they have only to associate the symbols with the ideas expressed.

There may be also, some extra content for the numerous reading games and exercises which help to provide for repetition and varied practice, so essential to new learnings and to breadth and permanence of learning. Such content may draw more largely upon the names of familiar animals, toys and other objects; numbers; members of the family; ordinary personal activities, such as running and jumping; the everyday routine of life, going to bed, getting up, eating, and keeping clean.

## SOME EARLY READING ACTIVITIES

Early reading activities may take one of two general trends. In the first case, the teacher may seize upon an opportunity or set the stage so that a continuous activity takes place. This activity centers upon a group interest which gathers momentum as it moves on. Records are made and kept, giving the steps in procedure, together with some related activities. Such group interests may center about (1) the making of a play-house or play corner and the play in and around it; (2) a trip to a farm with the activities preceding and following; (3) the making of some community buildings with the related play; (4) a transportation unit involving the making of and the play with various means of travel.

On the other hand, many teachers prefer to begin their work with smaller units of activity, especially if the children have not been in the kindergarten. Such units may be any of the experiences already mentioned.

The content of the early first primer

lessons will influence to some extent the latter part of this informal approach to reading. If these lessons are based upon children's activities (construction, play, and home routine) pupils can do similar things and the transition from the reading of their own records to the book lessons is easily made. If the first primer is built upon folk literature the transition is not so easy and therefore some extra reading activities leading up to this material will be necessary.

#### AN APPROACH THROUGH CONSTRUCTIVE ACTIVITY

The following report of an actual approach illustrates another type of pre-reading content. The teacher in this instance seized upon an interest in airplanes, which began with the making of two during the first days of school. The making, the play, the interest in drawing and painting pictures of airplanes which followed immediately, and the informal conversations seemed to furnish a basis and point the way to an on-going activity, from which the first reading lessons could be developed.

With a trolley line passing the school, a railroad within walking distance, and the experiences of children supplemented by books and pictures, enough reading material was developed to be incorporated in a first reading book. This material was typed (primer size) and duplicated so that each child had a copy to put into his book and illustrate with his own drawing or with a mounted picture. Specimen pages follow:

We made airplanes.  
The airplanes fly.  
The airplanes go fast.  
The airplanes go z-z-z.

We went to see a train.  
The train goes fast.  
The train goes choo, choo, choo.

Some boys made a boat.  
It is a sail-boat.  
It sails in the water.  
The wind makes it go.

With material of this kind many varieties of practice material may be developed in the nature of games; such as

What says?  
Choo, choo, choo  
z-z-z  
p-p-p  
ding-ding  
honk-honk

Play you are  
an airplane  
a motor boat  
a train  
an automobile

Who makes it go?  
the automobile  
the train  
the airplane

Make the picture.

Point to or show.

Play you are (a train)

Go fast.  
Go slowly.  
Stop.

Who made?  
a boat  
a car  
a train

Children's first reading books may be built around any vital interest; such as,

#### 1. Every day activities—

We play games.  
We play Cat and Mouse.

We sing songs.  
We sing My Dolly.

We march with the flag.  
We sing Soldier Boy.



## 2. The trips of the class—

We went to a garden.  
We saw yellow flowers.  
We saw white flowers.  
We saw a butterfly.

We went to the beach.  
We played in the sand.  
We sailed our boats.

## 3. The animals in which children are interested.

A cat came to school.  
The cat drank milk.  
The cat went to sleep.

## 4. Simple captions for a collection of animal pictures or other pictures—

A big cat.  
My dog.  
A little mouse.

## 5. A child's day (captions).

I get up.  
I dress.  
I eat breakfast.  
I go to school.  
I play games.  
I sing.

## CHILDREN'S NAMES

The child's name may well be his first bit of reading material. This should be used for real purposes and not in drill fashion.

1. Child's name at a place where he may draw at the board. The place of each child should be changed so that there will be need of recognition each time. When this is not done place clues are used and recognition is not necessary.

2. Names on chairs when children come together to read. (In the more formal type of school.)

3. Names on labels in cloak rooms or where children are to keep their materials.

4. Names used for special occasions—games, caring for plants, fish, etc.; serving lunch; passing materials.

5. Names may be written on a large September chart or calendar if the class is not too large. Children like to find themselves as part of the new group.

## GAMES

As children learn games, the printed names may be used at times for selection, thus—

What shall we play (or)  
Games we know  
Little Sally Waters  
Cat and Mouse  
Hide  
Squirrel  
Soldier Boy  
This is the Way

## SONGS

Names of songs may be used in the same way. At times the teacher may play the song on the piano while children listen for recognition. A child may then go to the rack, on which the names of songs are displayed, and touch or take out the card on which the name of the song played is printed.

## THE CALENDAR

Building up the calendar each month provides opportunity for the handling of numbers, reading, and seasonal decoration. A large sheet of heavy paper may be mounted on a piece of wall board and placed where children can use it.

Each month the teacher may look ahead and note the birthdays for the month. The birthday child's name may be written in the proper space and when the day arrives, the bulletin board will display a notice of this kind—

This is Helen's birthday.  
Happy birthday, Helen.

## BULLETIN BOARD NOTICES

The first use of the bulletin board is in leading to a general awareness of reading matter through pictures, labels, and communications. Since children should

form the habit of looking to the bulletin board each day, items of genuine *interest* are necessary. "What does it say?" "Oh I know what it says there." "It's something about a —." These are comments which may arise from children during the first few weeks.

The announcements may be concerned with group activities, visiting toys or pets, trips, materials, pictures made or brought in.

#### SOME OTHER READING ACTIVITIES

1. Reading labels which have been made for *real use*.
2. Playing games with pictures and names for matching.
3. Following directions (in action) if they are not carried to the point of absurdity.
4. Following directions for playing with a toy—find, roll, catch, bounce, hide, throw (the ball).
5. Playing games with pictures and their labels.
6. Using Mother Goose names for various activities.  
Saying the rhyme.  
Matching name with picture.  
Illustrating.  
Dramatizing.  
Singing.

7. Finishing sentences orally or with proper printed card.

Just as purpose is fundamental in later reading, so it is in these early stages. The child's purpose may be—

1. To play the game.
2. To do what it says.
3. To recognize his name.
4. To show where it says a certain thing.
5. To see how many cards he can tell.
6. To find out what the picture means.
7. To see what happened next.
8. To see how the story comes out.

In all this work, the teacher watches for individual differences in rate of learning; guards against strain, fatigue, or distaste; analyzes the children's reading so that she may detect cues or processes which will prevent learning; works toward recognition of words, gradually reducing the necessity for dependence upon context and positional clues; watches for any tendency to analyze or recognize similar letters or sounds; provides satisfaction for successful effort.

With pre-reading guidance of this sort the child will take up his book with a feeling of joyous anticipation when reading actually begins.

*Christmas is a jolly time  
When forests hang with snow  
And other forests bend with toys  
And lordly Yule-logs glow.*

*And Christmas is a solemn time  
Because, beneath the star,  
The first great Christmas Gift was given  
To all men near and far.*

*But not alone at Christmas time  
Comes holiday and cheer,  
For one who loves a little child  
Hath Christmas all the year.*

—FLORENCE EVELYN PRATT.

## A Symposium on Dramatization

There are no doubt a number of ways in which teachers and supervisors can develop broader vision and register professional growth. Among these are reading, study, and contact with others who have mutual professional interests and problems. Such contacts need not be first hand in order to stimulate discussion, response, and constructive thought on some topic of educational significance. This symposium is an attempt to initiate discussion in circles where the topic may well be considered. Any group of workers in the field of childhood education could profit by considering the significance of dramatization as an educative activity. The questions appearing in this symposium are recommended as a means of guiding a group discussion at the close of which the responses submitted in the balance of the article would supply voices from the field at large. If this use is made of the material the persons who so generously consented to put their ideas into written form will have rendered a genuine service of greater worth than would otherwise be possible. The symposium idea has possibilities which this article may reveal, and there are a number of topics which lend themselves to such use. When new problems are faced, new ideas applied, new materials introduced, an exchange of experience and ideas may prove to be a means of progress. There are topics on which investigation and experiment give guidance which is well based. There are others on which such guidance is not available. In such instances an exchange of experiences may be a first step toward more precise investigation. The symposium invites an active attitude of participation whereas the set speech or article is often given a far more passive hearing. With these preliminary comments the symposium on dramatization is presented for what it may be worth in the interest of childhood education. The questions are given first. The replies may be referred to the questions by number. Each group of replies is accompanied by the name of the person who contributed it. Other replies were sought but did not arrive in time for inclusion. Fortunately the array presented is representative of the various levels of child growth and is also representative of the wide circle of those interested in the topic.—LAURA ZIRBES.

Question 1. What educational values are inherent in dramatization?

Question 2. What signs of growth have you observed in guiding dramatization?

Question 3. In what respects does good guidance differ from poor guidance in dramatization?

Question 4. What varieties of dramatization does your experience suggest as desirable for the level of child growth of which you are thinking in making your reply?

The following replies referring to the Nursery School level are the contribution of Miss St. John, nursery school teacher in the Milwaukee State Teachers College, Milwaukee, Wisconsin.

*Question 1.* Dramatization develops social cooperation in the nursery school. Children learn to live with each other thus. It develops language, creative expression, individuality. Children learn that they must take turns,—when play-

ing train, one child cannot be conductor all morning.

*Question 2.* Growth in the same things as above:—language, social cooperation, creative expression. A higher development of these things. They are on a very low level at first.

*Question 3.* Good guidance I think is increasing the level of development. No teacher dominated. Teacher inspired and unobtrusively supervised. It



isn't ever dominated. It is spontaneous and from the child. One of the biggest differences between nursery school and first grade in this tangibility in the former. There must be something there. First grade children can use their imagination a great deal. They don't have to have actual objects there to play with. With nursery school children there must be something tangible there that they can see.

*Question 4.* There should be dramatic play only in the nursery school. All the real experiences that the children have are played. They play train. They get out the engine and let people get off and on. They have a conductor who takes tickets. They play party and other things that they have actually done but there is always something tangible to play with.

The kindergarten level has been considered in the following replies submitted by Ruth Orgain, director of the kindergarten in the Knapp Demonstration School of George Peabody College for Teachers, Nashville, Tennessee.

*Question 1.* In the kindergarten dramatization offers one of the most immediate and fluent vehicles for creative child expression. It therefore holds within itself these educational values:

It provides a potent avenue for creative expression.

It offers whole child opportunity to act satisfyingly.

It clarifies imagery.

It organizes ideas.

It builds better forms of control in communicating ideas.

It changes behavior patterns.

*Question 2.* At the outset of dramatization kindergarten children offer meager, unrelated, and somewhat vague

suggestions. By trying out these suggestions again and again there emerges a crude skeleton of plot with climax. Each day some excellent form stands out and it is by selecting and organizing these that a more finished and unified whole is produced, not so finished that there is no crudity but finished to the extent that there has been constant growth in feeling, form, and technique.

Dramatization organizes the child's thinking. In childhood images are imperfect but when the child expresses them through movement they are objectified and thus his mental imagery is fortified and clarified.

*Question 3.* In good guidance of dramatization the kindergarten teacher builds mood and feeling in the children. When this mood communicates itself to the point of saturation the dramatic form comes from the children. The teacher lifts this crude beginning by offering suggestions and gets a bold, suggestive dramatization participated in by the entire group which is characterized by freedom and spontaneity.

Poor guidance of dramatization puts the emphasis upon technique. The teacher selects the parts, selects the children to play them, sees that they can repeat them perfectly and make gestures, etc., in the proper places, and aims at perfection. On the whole a mechanical performance, devoid of feeling, is participated in by a few while the remaining numbers of the group are forced to become the audience.

*Question 4.* From my observations I find the following types of dramatization used by kindergarten children in the order listed:

The world of everyday experiences.

The world of make believe (Hallowe'en, etc.).

## Freckles in Africa

The shadow-play and song inspired by "Freckles in Africa" are representative of primary dramatization in Milwaukee. Freckles is a funny strip running in our evening paper. It is wholesome and has some real value to boys and girls. The children were tremendously interested in this story last summer when Freckles went to Africa. In the shadowgraph an African scene is pictured—Freckles and his monkey, who were lost, find a missionary child and a cannibal baby and are taking them to the cannibal village. This reproduces the story as given in the funny strip but the shadowgraph is original with the children. Both words and music of the song were written by the children—the words independently and the music under slight guidance.

ADELAIDE AYER,  
Milwaukee State Teachers College.



FRECKLES TO THE RESCUE!

### *African Song*

A - long the trails of Af - ri - ca, A - mong the palm trees tall,

There an - i - mals are prowling round, Strong beasts both big and small.

2. Away out in the jungle  
Out where the tall grass grows  
The wind is whirling round and round  
And oh! how hard it blows!

3. In Africa when all is dark,  
You hear the lions roar!  
You hear the sound of poisonous snakes  
A-scraping at your door.

The world of Mother Goose.

The world of games.

The world of stories.

These are lived out through various types of expressions. Sometimes wholly motor in pantomime form, sometimes through characterization with added dialogue, though this should be very limited except when used by one child living out a variety of parts.

The questions have been answered with special reference to first grade by Lola Hughes of the first grade in the training department of the Milwaukee State Teachers College, Milwaukee, Wisconsin.

*Question 1.* Dramatization is a splendid source of growth for oral expression in the first grade. It frees the child's personality in such a way that self is forgotten and he lives the character in the story. It becomes a fundamental part of the other subjects in the day's program promoting these subjects on the basis of children's interests and activities. It is an avenue for much creative expression in varied lines of interest.

*Question 2.* In beginning work in dramatization with children entering the first grade I have observed that pantomime is characteristic of the first attempts. Conversation seems to have no essential part in the playing of stories.

Growth is measured by greater ability to put more conversation into the dramatic play. Children do not naturally confine the conversation to that in the story. Their interpretation includes the action and their own conversation.

*Question 3.* Good guidance depends almost entirely upon keeping children free from adult restraint and adult ideas in their dramatic play. If the child is made to give exact words of the story or to use the teacher's words he becomes

selfconscious and does not truly portray or live the part of the character. Dramatization becomes memory work and not the child's interpretation. Good guidance will allow the child to be free and to enjoy the part he is to play.

*Question 4.* I am of the opinion that the program for six-year-olds should be expansive enough to include varied types of dramatic expression. Children construct many things from materials, such as homes, stores, etc. There should be opportunity for further experience by encouraging and permitting dramatic play that naturally centers around such activity. A free, spontaneous type of dramatic play that is an imitation of actual close association in the home or in the child's direct environment gives satisfaction in itself and needs no guidance.

The dramatization which results from telling or reading stories should be included in the six-year-old program. This requires more or less organization and guidance. However, never should it be a "teacher imposed" type of expression. To be beneficial to the child it must also be free and spontaneous.

Marie E. Merrill of the Bronxville Public Schools, Bronxville, New York, has discussed the questions from the standpoint of the second grade or upper primary level.

*Question 1.* I think of dramatization as the sort of play where a child becomes so saturated with a feeling or a thought that he spontaneously expresses it in a physical form. This may include vocal expression but not necessarily. I feel that the type of dramatization commonly found in schools, such as the composite reproduction of stories, accompanied by some physical movement, is not only a waste of time but defeats the value of dramatization. It inhibits and



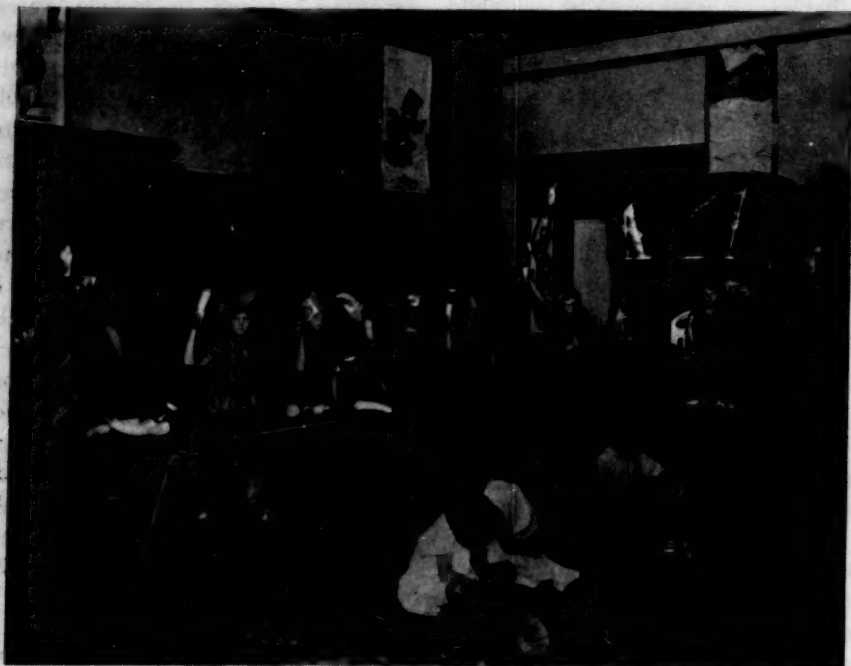
destroys the genuine creative expression in the medium. Dramatization is:

One type of expression giving opportunity for the teacher "To discover personality and to preserve it."

A type of expression that has inherent satisfaction for children.

In increase in variety of media and types of expression such as shadowgraph, puppet play, masque plays, pantomime, etc.

*Question 3.* Guidance is good to the extent to which it is conscious of children's inherent interests:



The whole class is re-living the story of the Vikings, not for an audience but for a fuller realization of the life and lore of that heroic period. The classroom itself is converted into a feast hall for the Vikings. This type of dramatization is particularly valuable in connection with History and the Social Studies. Grade III, Community School, St. Louis, Mo.

A type of expression that gives opportunities for clarifying, crystallizing, and correcting impressions.

A type of situation that has its genesis in social situations and tends toward social adaptations.

*Question 2.* Growth can be measured: In number, extension, and intensity of interests.

In study of detail.

In the awareness of the possible steps of growth.

In the knowledge of the dramatic value inherent both in life patterns and in literary patterns, and

In the provision of stimulating equipment, materials, and class organization.

*Question 4.* The following varieties of dramatization should be represented in the activities of the upper primary

grades: child play, doll play, pantomime masque procession, shadowgraph. Comparatively little speech is used in dramatization until the child reaches the upper primary levels.

The entire kindergarten-primary unit is covered in this treatment of the questions by Jennie Wahlert, Primary Supervisor, St. Louis, Mo.

It is rarely that a child entering the early grades has had little or no experiences in the "Land of make-believe," for children in their play are constantly, through imitation, interpreting various phases of life about them. As mother, soldier, store keeper, various animals, etc., they are very seriously playing a part which has become real to them. The teacher who observes children in their play, who realizes the educative significance of the dramatic urge, will seize these instinctive tendencies to imitate, to be active. She will utilize every occasion and will plan for opportunities that further dramatic interpretation. Listed below are some of the values of dramatization.

*Question 1.* The child enters into experiences which otherwise he might never have, life becomes larger, he may be a soldier, fairy, giant, a frightened rabbit, a growling bear, or a noise in the woods to frighten Billy Bobtail on his way to seek his fortune.

The child learns to organize his thinking, for in planning a character sketch, some mood, or play taken from a bit of well known literature to him, no matter how simple, the events must occur in sequence. He realizes that the woodchoppers do not kill the Wolf before Little Red Ridinghood has had her visit with the wolf as the Grandmother. Careful organized thinking is necessary if there is a portrayal of characters, if

the incidents are to move along. Again simple stage properties and scenery when needed, call for thinking. The same is true in the child's portrayal of any activity about him. After an excursion to the zoo, the children of one group were the seals. They climbed on the rocks (chairs) fixed their bodies in such a position so as to resemble the swaying seals. They caught the fish, thrown to them by the keeper out of a make-believe basket. Knowing the story or being familiar with an incident taken from the environment gives children a basis for checking their thinking.

The child's simple and imperfect images are enlarged and clarified when they are transformed into movements. The light and delicate touch is never more understandingly realized than when the child impersonates a fairy dancing about.

With the child's portrayal of a character or mood comes a rich language opportunity, for in a short time he feels the need of language in his interpretations. Very often the timid child would not be able to tell the others a part of a story, but self consciousness is forgotten when the Tiger comes up growling "Little Black Sambo I am going to eat you." As Little Black Sambo, he begs for mercy, offering the Tiger his coat, shoes or green umbrella.

The child has the opportunity for real social experiences. In working and planning, he learns to adjust himself to the group. With a sincerity of purpose, problems in discipline become less and less. He gives and takes suggestions and criticisms. He grows in appreciation of other's contributions.

The teacher's philosophy of education will determine what value she places on dramatization, what part the children

play, and what she does to help them acquire desirable outcomes.

*Question 3.* Guidance in primary dramatization:

*Good:* The teacher is interested in the growing of each child under her care. There is a working together step by step, from the beginning through the final criticism, "How can we do it better next time?" The teacher realizes that the value is in this process of construction, and the present action is only one of the many steps in the process.

*Poor:* The teacher is interested in presenting a finished product. She initiates some bit of literature, persuades the children who show ability, to memorize her interpretations.

*Good:* The teacher guides the activity. She gives the children every opportunity to get vivid impressions and a rich background, before attempting any portrayal. Characters are tried out, the story is clear in the minds of the childrer, for they have divided it into a beginning, middle, end, before attempting the interpretation. It is this slow careful guidance with emphasis on growth that makes it possible for children to prepare some dramatic interpretation by themselves.

*Poor:* The teacher dominates the activity. The story is read with little or no comment. Children attempt to interpret with a hazy notion of what it is all about. Noise, confusion, and disciplinary problems result or the teacher plans every step of the procedure with the result that children have a mushroom growth, a something for the time only, but nothing upon which to build.

*Questions 2 and 4.* Dramatization just as in reading, music, etc., should show factors of development. There is a marked difference between good first

grade dramatization and good third grade dramatization.

In the first grade there is a crudeness, a boldness, a suggestion of the primitive in the child's interpretation. The simplest personal or imaginative interpretations are presented in a broad sketchy way.

Interpretations in the beginning are usually in pantomime, the rocking of the baby, sweeping of the floor, a frisky squirrel, frightened Miss Muffit, happy Billy Bobtail, an old woman. By the time the child has reached the third grade, the child loses himself more and more in the character, or the thing he is interpreting. He is a Viking, Columbus, the Ugly Duckling, and often he continues the rôle after the play is over.

In the beginning there is a gradual transition from pantomime to simple character sketches, portrayal of striking characteristics of animals, beginning with the use of gestures and language. This is followed with stories that have easy plots, simple dialogue that repeat. There is much freedom in the dialogue for it is unwise to have memorization at this stage. The interpretation becomes set, lifeless, for the child is too much concerned with the words rather than the spirit of the thing. Little Red Hen, Gingerbread Boy, Chicken Little, Billy Bobtail are splendid at this stage of growth. By the time the child has reached the third grade, he builds his own plays, plots are taken from his readings in history, literature, or some original plot about Health, Safety. With the teacher, the acts, scenes, dialogues are prepared about something of vital interest, The Viking Feast Hall, The First Thanksgiving, May Day Festival. More and more attention is given to costumes, scenery and stage properties.



The little child in the first grade needs only a pair of ears to transform him into a real rabbit.

*Summary.* There should be evidences of growth in (1) Characters and mood portrayal, (2) Language—more and more the use of dialogue, (3) Initiative and in originality in planning and carrying out their selection, (4) Social attitudes, (5)

1. Dramatization is a peculiarly social activity because children must help each other to express the story or activity—thus it fosters cooperation.

2. The child loses himself in playing a part he likes thus overcoming timidity and self-consciousness.

3. Dramatization develops imagination for it is the working out by the child



A REALISTIC REPRODUCTION OF THE CIRCUS IN WHICH THE ENTIRE GROUP RELIVES A VITAL EXPERIENCE

Note the complete absence of the "stagey" aspect

Skills in making costumes, scenery and properties, (6) Independence of thinking, (7) The lessening of self consciousness.

Mayme Patrick, primary supervisor of Mobile, Alabama, discusses three of the questions from the standpoint of supervision.

*Question 1.* I strongly recommend dramatization in the primary grades for the following reasons:

of his constructive images in terms of action. This necessitates a clearing up of hazy parts.

4. It develops the use of language and is an aid to memory.

5. It lends interest and vitality to reading and other types of school work such as community life.

6. Interpretation of an activity or story by means of dramatic expression,

organizes the child's thinking, sets free a sense of humor out of which will grow a sympathetic philosophy of life.

7. It develops initiative and leadership both of which lead to "a richer and fuller life."

8. When the interest in playing for an audience becomes strong, wonderful opportunities for voice training arise, such as voice placement and proper enunciation and pronunciation.

9. Dramatization is a worthwhile activity because of the pure joy and fun the child gets from it.

10. It gratifies the child's native interest for play as early as the second year.

11. Dramatization broadens the child's experience. It is essentially make-believe. The child imagines himself to be some other person or some animal and for the time being assumes the characteristics of the person or animal portrayed. Under the stimulus of an active imagination, make-believe becomes a real experience—it is life itself.

*Question 2.* To see growth in dramatic ability one should observe children in their first attempts in the first grade, then follow these same children through third grade. They will note the following characteristics:

First grade dramatization is largely representative play for the fun of playing. The planning goes hand in hand with the activity and they care very little for perfection of form or for entertainment of an audience, in other words his dramatic play is "expression" but seldom "communication."

The six-year-old child does not dramatize whole stories as spontaneously and naturally as he does the scenes and events of his daily environment. So in a

first grade room adapted to six-year-old needs, we find the children playing train, automobile, keeping house, etc. The charm for the child is quite as much in the vigorous physical activity as in the dramatic element.

The first grader delights in the dramatization of a word or phrase in the reading lesson or the story that is being told.

The six-year-old child revels in pantomime of Mother Goose and other rhymes, he also revels in playing traditional games which contain elements of the drama.

After the first grade children have reached the stage of "readiness" for a complete story we find there is much less detail than in the third grade. They only bring out the high places in the story. They hurry on to the climax of the story. In the third grade dramatic material is enlarged in every way for they show more initiative in planning and carrying on. They take a story with more detail—one with more characters. Stage settings and costumes are more elaborate and realistic. They show more skill in speaking and acting, more appreciation of the finished product, and a desire to entertain an audience.

In guiding dramatization the teacher plays an inconspicuous but none the less important part. Her first duty is to provide a social atmosphere and stimulating environment out of which spontaneous dramatic expression will grow.

She is watchful to determine just where the children need help in planning the scenes, the stage setting, the costumes or the conversation, and to give just enough suggestion to prevent the child from experiencing too great discouragement. She does not tell him

what to say nor encourage mere copying but by skilful questioning and encouragement, she helps the child to clarify his thinking and to improve his expression. The child must be left free to accept or reject suggestions. If forced upon him when they do not fit in with his own feelings his play ceases to be expression and becomes mechanical imitation.

Sometimes the best guidance is given children by the teacher taking a part in their play. By taking her part well she stimulates them to better expression.

The wise teacher sees that the child has become accustomed to action as a means of expressing an idea before a complete story is attempted. When the story of *The Three Billy Goats* for instance is being reproduced the children should show how the little goat went over the bridge, how the troll came from under the bridge or how the big goat threw the troll up into the air. Then again they may dramatize a scene. Possibly the scene is the famous discovery by the Three Bears that somebody has sat in their chairs.

When a child is asked to represent a character, or to play a series of incidents the material must be familiar, so that he may lose himself in the representation, instead of trying to think what to say or do next. Later after this preliminary work the children will show readiness for "whole story dramatization."

The teacher who best guides the playing of a story has the children become familiar with the story before attempting to play it, encourages them to join in the repetitional parts during the telling of story, leads them to divide the story into the different scenes, next list the characters and decide upon what each will say.

In summing up "good guidance" on part of teacher, note that she watches for growth, encourages much real spontaneous expression and effort rather than the finished product, develops initiative and self-expression, and, encourages the timid and provides opportunities for the talented.

Poor guidance is given by the teacher who thinks of dramatization in terms of a finished product perhaps to please fond parents, rather than as a means of delight and an incentive to creative expression and educational growth of the child.

On the other hand poor guidance lays too much stress on one phase of dramatization, namely, the language. The teacher has children memorize certain stories word for word or, again, dramatic expression is used extensively as a check on silent reading with major emphasis placed on facts rather than a portrayal of the mood.

This teacher often, in her desire for a finished product, overlooks the possibilities for growth in the activity itself and its help to the little actors. Hence she dictates what they are to say and how to say it, or gives them ready made plays instead of well written stories for children to arrange. She does not study the play activities of children outside the classroom as a lead for work but plans the dramatization according to adult standards, perhaps to please an audience of fond parents.

Only as results which may seem crude are refined on the basis of pupil planning can children grow in their judgment of good dramatization. Any other procedure does not promote initiative and often fails to secure the growth values inherent in dramatization.



# The New and Notable

## Kindergarten Club Exchange Includes Christmas Suggestions

During the past year the District of Columbia Kindergarten Association has carried on a correspondence with ten teachers in the United States and Canada. For the most part these teachers were in small towns or rural districts and were not in touch with large groups.

About thirty letters were exchanged, and in addition Christmas suggestions, poems, stories, music, games, and samples of progress charts and reports were sent.

Literature of interest to rural teachers was secured also from the Bureau of Education, and pamphlets and helps for nature study from the Bureau of Forestry and the Department of Agriculture. Although the Kindergarten Association felt that rural problems were outside its experience, it was glad to offer whatever help it could.

A large box of toys and gifts was sent at Christmas to the Caney Creek Community Center in Kentucky, which was contributed to by the whole Kindergarten Department.

The exchange has been interesting and varied. Whenever possible, the letters received have been circulated among the teachers, so that as many as possible might share in this fellowship. Any kindergartners wishing to correspond during the coming year may address communications to Miss Bertha S. Moore, Buchanan School, Washington, D. C.

BERTHA S. MOORE.

## Personal-Professional

Sophie Champlin Borup reports last Christmas' activities: "The Kindergarten Club is giving the books for the children's library in the new Children's Hospital in St. Paul. The money is made and in the bank. We sponsored the motion pictures Peter Pan and A Kiss for Cinderella during the Christmas holidays at all the cinema houses in town."

Roberta Hemingway has left the Bureau of Education to do kindergarten critic work at the Training School of the Western State Teachers College of Kalamazoo at Paw Paw, Michigan.

Primary teachers of Dayton, Ohio are at work revising the primary course of study under the leadership of Ruth Streitz, College of Education, University of Cincinnati, and Ida O. Rudy, Supervisor of Primary Grades.

The College of Education, University of Cincinnati will conduct an Elementary School Conference in January. This conference will attract many workers in the elementary field from Ohio and adjoining states.

L. L. Dickerson, Executive Assistant of the Board on the Library and Adult Education, American Library Association, has accepted the librarianship of the Indianapolis Public Library.

The Editorial office of CHILDHOOD EDUCATION is now located in New York City. Please direct mail to LuVerne Crabtree, The Panhellenic—3 Mitchell Place. The headquarters office of the Executive Secretary remains in Washington.

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*Has your club a pertinent suggestion for this section? Have you a personal-professional item of interest to readers of CHILDHOOD EDUCATION? Your cooperation is solicited!*

# The Speech of the Primary Child

EMMA GRANT MEADER

Columbia University

## VALUES IN ORAL LANGUAGE OTHER THAN COMMUNICATION

**I**N AMERICAN schools communication is considered the strongest motive for oral language. Naturally, if one has something to communicate one needs an audience. Moreover both speaker and hearers must be interested in the communication. It seems possible, however, to be so bent on quantity-production in giving and getting information that the quality of what is given and the beauty of the speech are left out of the process.

In visiting the English elementary schools one finds their teachers of English somewhat less concerned with having an audience situation than seems to be the case with American teachers. Teachers in American schools have felt that it is difficult to insist upon beauty in speech and at the same time preserve the child's interest and joy in the thoughts and ideas.

Conscious attention to words and sounds will surely halt thinking unless each element in the integrated oral process has become fairly automatic. We realize that the little child must not be expected to master form and content at the same time. Therefore, in beginning reading we desire content full of meaning to the child. It is based upon his own experiences or on stories or rhymes. Mastery of form is then subordinate to meaning. Forms must often be tem-

porarily separated from content, however, for purposes of repetition so that the right responses will become automatic. This same psychology is applicable to beginning work in oral language. As a foundation for desirable language responses, the child must have rich experiences which promote growth and from which he gets his interesting content. Given a stimulating environment, American children, under the guidance of a progressive teacher, will talk. The foreign and the timid child are the possible exceptions.

Children will talk quite enough to satisfy their needs for communication. How well they will talk is a matter that has been considered in an extremely laissez-faire manner in most American schools. However, more attention is now being paid to better speech in many schools. The recent slogan of a school is, "Say what we say well." We must remember that people may speak both grammatically and correctly and yet not speak well.

With regard to oral language, the American public school today is so fearful of a return to the days of stilted elocution, that it perhaps errs on the side of too little attention to the elements of beauty in speech, such as voice, resonance, rhythm, front utterance, pure vowels, and distinct consonants. Nasality, guttural sounds, sectional dialects, slouchy speech and even decided speech defects go unnoticed and uncured in

too many primary classrooms today. If such hindrances to good speech were diagnosed in the primary grades, fewer remedial measures would be necessary in the upper grades. Normal schools and colleges are introducing courses for speech improvement, but speech specialists and psychologists are agreed that the motor habits concerned in speech are well established by the secondary-school age hence therefore the task of changing them is a difficult one. Much time and energy are expended in overcoming habits that should not have been formed.

Is it possible to introduce the element of beauty into the speech of the primary child and yet preserve the spontaneity of his thinking and his words? The writer is rather dogmatic in stating that this is entirely possible. The reason for such a dogmatic statement is based upon observations and conferences in the following situations in England.

Visits were made to thirteen elementary schools, seven training colleges (normal schools), one university, one technical school, and five central schools (junior high schools). During these visits seventy-three recitations were observed in which the speech phase of oral English predominated.<sup>1</sup>

In the first place, we must find some scientific basis for the idea that little children have other reasons for language than the adult assumption that language is a mere tool for communicating ideas. Children like to play with sounds, with word patterns, with rhythmic forms, and with cryptic languages. This is shown in the study of six-year-olds as

reported by Jean Piaget in his book *The Language and Thought of the Child*. Piaget reports that 47 per cent of the language of these children was a laryngeal activity carried on for its own sake. It was not a means to an end. The desire to communicate was not strong. Children seem to get satisfactions from mere sound productions. The child's earliest movements are all activities which indicate the rhythmic relation between nerves and muscles. When he clutches, kicks, pounds on the table with a spoon, bangs on the piano keys, his awkward movements are the beginnings of other actions which can become controlled and rhythmic. We know that pre-speech nonsense syllables are often rhythmic. The pattern starts with a simple repetition and soon becomes ba-ba / ba-ba / ba-ba or me me me / me me me / or goo goo goo goo / goo goo goo goo /.

Mrs. Lucy Sprague Mitchell reports an interesting list of children's original rhymes in *Progressive Education* (Volume V—No. 1, January–February–March 1928). These rhymes seem to indicate that language accompanies action and is not in any way connected with the function of communication in the early years.

On the basis of allowing children's interests to point the way, may we not justify a school situation in the primary grades in which much of the oral language work is based on the primary child's interest in sounds and rhythm? May not the child's ear become conscious of a beautiful sound as opposed to a back-throat guttural or nasal sound? May not the reading of beautiful poetry aloud become as important an exercise required in courses of study as correction of verb forms, language "games," and complete

<sup>1</sup> See *Teaching Speech in the Elementary School—A Comparative Study of Speech Education in the Elementary Schools of England and the United States*. Emma Grant Meader. Columbia University, New York.



sentences now seem to be? Such an acceptance of joy in sounds and rhythm may add values to the oral language work of American schools, without detracting from the present excellent work done in the free, spontaneous class recitations.

SUGGESTED TECHNIQUE FOR PRIMARY  
CLASS ROOMS BASED ON SOUND  
AND RHYTHM

Sound

Children may be encouraged to imitate animal sounds, sounds in nature, and other sounds connected with modern life in our machine age. The reason that many adults have harsh, nasal, or thin voices is that they do not hear either their own voices or the voices of others. Their ears are dulled and often tone-deaf. The writer was often asked by English people what we were doing in our American schools to lessen our nasal twang. The answer was that we do little, because we do not hear it. To recognize differences in sound, to select the pleasing and resonant sounds from the disagreeable and guttural ones gives a knowledge and joy that the tone-deaf do not know. In the kindergarten and first grade, pupils can imitate the following sounds:

ANIMAL SOUNDS

Cow—moo-moo  
Dog—bow-wow  
Pig—grunt  
Horse—neigh  
Sheep—baa-baa  
Whip-poor-will—whip-poor-whill  
Robin—chee-chee  
Blue jay—screeching  
Dove—coo  
Cat—meow and purr  
Lion—roar  
Owl—who

Crow—caw  
Humming bird—m-m  
Turkey—gobble  
Duck—quack  
Rooster—cock-a-doodle-do  
Hen—cluck  
Donkey—bray

Many of these animals are mentioned in stories or poems, with which pupils are familiar such as *The Four Musicians of Bremen*, *The Little Red Hen*, *Henny Penny*, *The Cat that Walked by Himself*, *Who Killed Cock Robin*, and others.

SOUNDS FROM NATURE

The-Big-Sea-Water—swish, swish  
Rustling Leaves<sup>1</sup>—  
Cracking Nuts—crack, crack  
Bon-fire crackling—crack, crack  
Walking-on-snow—Crunching  
Wind-howling—oo-oo-oo  
Rain pattering on roof  
Hail falling  
Thunder  
A storm

SOUNDS IN THE WORLD ABOUT

An airplane  
A train starting  
A motor boat  
A fire engine  
The auto horn  
The motor man calling streets  
The traffic whistle  
Our radio  
Calls for trains or steamers as,  
All aboard!  
All off!  
Horses hoofs  
The violin  
A bugle  
A drum  
Street calls as,  
Rags and old iron  
Scissors to grind, etc.  
The muffin man  
Wooden shoes

<sup>1</sup> Where the sound represented is omitted it is because of the difficulty of translating it into letters or words.

Indian war whoop  
 Church bells  
 Clocks as,  
     Grandfather clock  
     Alarm clock  
     Cuckoo clock  
 Newspapers to sell  
 The balloon man  
 Hot dogs for sale!  
 Ice cream cones!  
 The spinning top  
 A baby laughing or crying

The next step is to discover sweet, clear, harsh, ugly sounds in words that the children use. Some analysis will grow out of this ear-training but it must not be carried too far in the primary grades. There is no period in learning where drill for drill's sake can be justified.

### Rhythm

Much of the poetry for little children makes its strongest appeal to the ear. Too many American teachers have been imbued with the idea of meaning as the *raison d'être* for a poem. Surely there is no meaning in *Sing-a-Song-of-Sixpence*. Blackbirds having been cooked in a pie cannot begin to sing. *Hickory-Dickory-Do* is a delightful fantasy for we know that in well-regulated establishments mice do not run up the clocks. What is the sense of *James James Morrison Morrison* taking care of his mother? Meaning is insignificant and minor in most jingles and rhymes. Rhythm, sounds that come from pure vowels, distinct consonants, and front utterance represent the true values in most of the best poetry for primary grades. How then shall we treat the poem to bring out these values?

First and foremost, the teacher must take necessary and immediate steps to improve her own voice. Is it raucous?

Is it placed back-throat? Is it nasal? Is it resonant? Are her vowels pure or clouded by sub-dialects as *aou* for *ou*, *ah* for *I*, short *u* for short *i* as in "delicate?" Are her *r*'s rolled and rolled and rolled again in the back of her throat? Does she say father or father-r-r-r? Are her consonants too pronounced or are they clipped off, omitted, or slurred on to the following word? Has she an approximate standard English or is her speech so local that you can tell at once from what part of the United States she comes? Has she ever heard herself speak? Did her normal school course provide training in improving speech or was written English the prime requirement?

For better or for worse, however, the first step in using rhythm as an aid to good speech is the reading of poetry to the pupils. Choose poetry that needs but little explanation. One is reminded of the story told by Miss Elsie Fogerty of the little child who said, "Oh, I could understand it, if only she wouldn't explain it!" The best explanation may be to call conscious attention to the fact that poetry beautifully read, is as beautiful as music. The teacher may choose a merry jingle and invite the pupils to make a movement to the rhythm. Accept any movement which does not interfere with the emotional tone of the poem. If the sounds and the mood are elastic, light, fairy-like, choose corresponding movements. If there is a drum beat in the poem choose that movement. Indicate the silent beats as well as those which have words as

(/) (/) (/)  
 Ding, dong, bell (/)  
 (/) (/) (/)  
 Pussy's in the well (/)  
 (/) (/) (/)  
 Who put her in? (/)

The failure to allow for this silent beat will syncopate the rhythm and in many cases spoil the meaning by stressing the wrong word. When children are able to discover rhythms, to feel the pulse of the silent beat, we have laid the foundation for the love of reading poetry aloud. From the jingles which tell no story, the pupil is led to the story poem where instead of tapping, clapping, or marching, the action of the story is suited to the words. The bell of the muffin man is tapped in rhythm as pupils march about the room repeating

(/) (/) (/)  
Hot cross buns, (/)  
(/) (/) (/)  
Hot cross buns, (/)  
(/) (/) (/) (/)  
One a penny, two a penny  
(/) (/) (/)  
Hot cross buns. (/)

Then follows the more complicated story, but always spoken and acted to rhythm, as *Who Killed Cock Robin?*, *The Pied Piper*, *The Three Kittens*, etc.

When pupils have learned manuscript or some simple forms in writing they may begin their own verse anthologies. It is best to allow the pupils to choose for these collections the poems they like best. A good oral reading lesson may be based upon reading from these anthologies.

Poetry cannot be beautifully read with

guttural sounds, a dropped palate, a lazy tongue, or a nasal twang. Whether any teacher can discover enough identities in the situations to effect a transfer of training from reading poetry well to speaking well, is a hazardous guess, but the joy from the reading period and the fact that the child has a standard for good speech are elements that may not be entirely lost. In England, one may speak inherited English speech and acquired or "received" English speech. The latter comes from education and training. In time, it may become habitual. The beginnings of this habitually beautiful speech are laid in the primary grades.

*Summary:* Speech in the primary school may have its beginnings in the utilization of the child's interest in sound and rhythm as well as in his desire to communicate ideas. A rich and adequate environment are necessary in any case. A teacher who believes it is as necessary to talk *well*, as to *talk*, is a large factor in this environment. Good speech in America as a gift of the gods has come to very few people. It must be consciously striven for. The home, the nursery school, the kindergarten, the primary grades, afford opportunities none too early to start the good work of "say what you say well."

### In the January Issue *RECORDS AND REPORTS*

WHAT IS THE WORTH OF A DIARY RECORD? . . . A Nursery School Symposium  
A REPORT CARD IN THE MAKING . . . . . *Kate Kelly*  
RESULTS OF BEHAVIOR DICTIONARIES . . . . . *Agness Boysen*  
HELPING THE LANGUAGE HANDICAPPED . . . . . *Frances Giddings*  
A STUDY OF SUPERVISION . . . . . *Mary G. Waile*  
THE VALUE OF KINDERGARTEN TRAINING TO CHILDREN IN DEPENDENT  
FAMILIES . . . . . *Ada S. Woolfolk*



# Comparing the Oral Language of Sections A and B of the Second Grade

FRANCES JENKINS<sup>1</sup>

University of Cincinnati

**J**EAN PIAGET says, "The language of the child is a subject of infinite complexity, bristling with problems at every point." His recent book has been the guide for this study. One does not realize how true his statement is until he himself attempts to examine child language adequately. An attempt was made in this study to use only information gained from observation of the child. The language of the child at first gives one the impression of chaos and incoherence. This is not true, unless we are judging it as adult logic instead of as child logic.

The problem we have attempted to solve is—How does the language ability of section 2A<sup>2</sup> differ from that of 2B. Reading ability and the desire to use oral language in the classroom were the basis for the selection of the subjects to be studied. Thus the children studied were grouped under four heads—the good reader expressive, the good reader inexpressive, the poor reader expressive, and the poor reader inexpressive. By expressive we mean showing the desire to use oral language in the classroom.

A representative was selected from

<sup>1</sup> Frances Jenkins directed Helen Becker and Bernice Stephenson in the execution of this study.

<sup>2</sup> The 2A grade is the *high* or more advanced group.

each room for each one of the above groups. The language ability of each was studied under the following heads: (1) Ego-centric or social speech, (2) sentence form, and (3) sustained thought. By ego-centric speech we mean that the child, when he speaks, does not bother to know to whom he is speaking nor whether he is being listened to. "He talks," Piaget says, "either for himself or for the pleasure of associating anyone who happens to be there with the activity of the moment." Ego-centric speech according to this authority may be divided into three categories:

1. Repetition. The child repeats words or syllables for the pleasure of talking, with no thought of talking to anyone.

2. Monologue. The child talks to himself as though he were thinking aloud.

3. Dual or Collective Monologue. An outsider is always associated with the action or thought of the moment, but is expected neither to attend nor to understand. His presence serves only as a stimulus.

Ego-centric speech seems to disappear about the age of seven or eight, that is to say, it does not disappear entirely but remains in the realm of purely verbal thought—in his thoughts that are separate from immediate observation and are therefore called by Piaget "verbal synticism."

In socialized speech the child really

exchanges his thoughts with others by telling his hearer something that will either interest him or influence his actions. This speech is divided into five categories:

1. Adapted information. The child adopts the point of view of his hearer, and, when the latter is not chosen at random, he makes sure he is being heard and understood.

2. Criticism. This includes remarks made about the work or behavior of others. It has the same character as adapted information.

3. Commands, requests, threats. This is definite interaction between one child and another.

4. Questions. These call for an answer.

5. Answers. Answers to real questions and commands.

By sentence form we mean whether the sentences are simple, complex, or compound; and by sustained thought whether the child holds to the subject in hand.

1. *Teddy*. We will discuss his case in detail in order to give an idea of how we classified the children.

Teddy is eight years old with an I.Q. of 104. He is in section 2A and shows qualities of leadership. His reading group is the group which reads silently in the *Winston Second Reader* in order to answer questions written on the board by the teacher who assists them individually.

Teddy while playing a number game.

"Count! You're on his left." (Child obeys.)

"I got it." (Meaning number.)

"I changed cards." (Answer to question.)

"You think you see. It's on my card." (Talking about number)

"Count and see who calls it first."

"I beat."

Moves to sandtable.

"It's too little. Why don't you move the castle here." (Gets answer.)

"All of group 2 is not here. I'm taking one of their places." (Answer to question why he is there.)

"There is a door right there, don't forget Charles." (A reminder to Charles who is making the castle.)

"What's that? Don't that look like steps going up there?" (Referring to depressions in the sand.)

"Castles are always pointed. This ought to be the castle." (Pointing to a mound.)

"Look, Charles, here is a door." (Charles looks.)

"Put some marks there and put the horses' feet in."

"That's the statue and that's the place it stands on. How did they walk in the street all the time?"

"I'm taking Isaac's place."

"We don't need no more water." (To child who wishes to put water on the sandtable.)

If we examine this speech carefully we will see that Teddy exchanges his thoughts with others. He is not only telling his hearers something that will interest them but also is trying to influence their action. We find him using adapted information when talking about the castle; criticism when he says to the boy building the castle, "Castles are always pointed"; command when in playing the number game, he says, "Count! You're on his left"; question when he says, "Why don't you make the castle here?"; and answers when he answers a question saying, "All of group two is not here. I am taking one of their places." As we can see, he has used the five categories under social speech, so we have classed him as social. In sentence form, simple sentences seem to predominate, although he uses some compound and complex. He shows sustained thought because he holds to the subject of the castle until the castle is finished, even when interrupted. We have classed him as social, with sentences fairly distributed as to form, and as having power of sustained thought.

2. *Robert*. Robert, the second child, was chosen from the same reading group as Teddy. He is a child of seven, quiet, who never leaves his seat. We have called him inexpressive, because of his little desire to speak. An example of his language is as follows:

"Look, what we have got to do." (Referring to assignment on board.)

"You go take up the other pencils." (When child hesitates.) "I helped to pass them before."

At sand table:

"Hill! that's not right. Where's the side walk?" (One child points out the sidewalk. Another asks him why he is at the sandtable.)

"I'm taking somebody's place. What's that, Charles? You ought to make it this way!"

By examining his speech we will see that he too has the five categories for social speech, that simple sentences seem to predominate. His power of sustained thought is not shown here but we know that he has this power through observation of him in reading groups.

3. *Carl*. Carl is of section 2B, age eight, with an I.Q. of 103. Carl could be a leader and is sometimes a leader when he is not too bossy. He is in a slow group in reading. This group is reading the *Searson and Martin Second Grade Reader*. The children of this group read aloud or silently according to the difficulty of the story to be read in order to answer and discuss questions asked by the teacher or by the pupils themselves. We shall cite an example of Carl's language.

Passing out papers—

"Do you want paper? If you do numbers you will need only half a sheet." (Answers a question about which kind of paper to use.)

Giving out lunch checks—

"Who wants his checks? If you don't come you won't get any." (Addressing class as a whole.)

Talking about another child's drawing—

"Here is the engine and the track. Look, Cecil, look." (Waits until Cecil looks.) "He does not draw so bad after all." "He could have made smoke come out of the pipe here." (He is always criticising somebody's work.)

Playing number game—

"I am going to empty the whole table. Cecil, put these things on the library table." (Cecil obeys.) "We have to read the directions." (For game.) "Robert, sit down and read the directions." (Robert obeys.) "One big card." (Passes out card.) "There's one extra." "Place the little ones face down in the middle. Is that right?" etc.

When we examine his talk we find that he has the five categories listed under social, that he has complete range in sentence form, a range even better than the cases cited above, but his power of sustained thought varies according to the situation.

4. *Carmilla*. Carmilla is a girl of seven with an I.Q. of 110. She is a quiet, inexpressive child belonging to the same reading group as Carl.

Working at her seat—

"Yes." (In answer to the question.)

"You can take it." (Referring to a paper.)

"Go away." (To child who is watching her.)

Playing number game—

"I don't know how to play this game."

(Addressing whole group.)

"Carl, you count too fast." (To Carl who is counting.)

"Watch John." (John who gets numbers twisted.)

"My turn? Oh, look at Carl." (Carl has all the numbers.)

In examining Carmilla's speech we find that she only speaks when there is a need for it. We classify her as social with simple sentences predominating, and power of sustained thought.

5. *Mildred*. Mildred is from room 2A and is of a vivacious sort; she is eight years old with an I.Q. of 101. Group three, the reading group she is in, is reading from *Free and Treadwell second Reader*. Mildred's language is characterized by short, isolated sentences about numerous subjects, as can be seen from the following examples:

At teacher's desk—

"This is light as a feather." (Talking about letter opener.)

"Where did you get them?" (To child who has flowers.)

"Oh, look at the book." (While playing with paper on teacher's desk.)

Playing game—

"We can play this game." (Begins to play.)

"Where did you get your pencil?" (To child who has a red pencil.)

"Just a minute, I'll take my turn." (To child who tells her it is her turn.)

"Look what Virginia's doing. Don't disturb him." (To Virginia.)

"Did you see how funny Charles draws? That belongs right here." (Referring to number game.)

"Yes, that would be fair."

When called for group work—

"Is this far enough?" "Teacher sure has a cute dress on." "Oh, I beg your pardon." "Goody, the score is seven to six favor of the Reds. Our team won. I wish they would put that in the paper like they do the real Reds."

We have analyzed Mildred's language as a social using simple sentences with little power of sustained thought, for she does not often stick



to one subject as she did in the last example cited.

6. *Cornelius*. Cornelius is a boy of seven with an I.Q. of 107. He is in the same reading group as Mildred. We have called him inexpressive because he keeps his mouth shut like a little clam and if he does speak it is usually in one or two words as can be seen:

"Oooooo!" (When looking at a miniature piano.)

"I'll give you this." (Paper doll.)

Playing game—

"Lemme see."

"Eighteen."

"Huh!"

(Head shake in answer to a question.)

"I got it."

"Yes'um."

"Oh!"

Called for reading group—

"Nope."

"I ono." (Meaning I don't know.)

"Go!"

Cornelius is classified under social, although he does not use all five categories that come under social, but still he does not use any of the categories under ego-centric. His power of sustained thought could not be determined.

7. *Charles*. Charles is expressive. There is some question regarding his age which he gives as eight. He is from room 2B and in group three in reading. This group is reading from the *Progressive First Reader*.

Charles doing seat work—

"Now he says someone else did it." (Referring to Billy's work.)

"Look what I did." (No one answers, or pays any attention.)

"I'll put this here." (Talking to himself.)

"I left out the trees." (Talking to himself.)

"What did you say?" (Billy repeats what he said.)

"I don't know." (Answering Billy's question.)

"I'll say my daddy is the biggest, and is the Chief of Police." (Trying to frighten Helen.)

Argument—with another child—

"That is right." (Other child, "It is not.")

"It is too, I tell you." (Other child, "It is not.")

"It is." (Other child, "not.")

They continue in this manner until the teacher gives the answer to the combination they are quarreling over.

We have placed Charles in the transitional stage between social and ego-centric, because he still uses monologue when he says, "I'll put this here." If we look at the argument we will find that it is just a clash of affirmations, no reasons given why each believes he is right. This argument shows that he has power of sustained thought. He uses sentences of all form.

8. *Billy*. Billy our last subject is eight years old with an I.Q. of 83. He is a wanderer. He wanders around the room watching this child or that, but never saying a word. He is in the same reading group as Charles.

Billy at seat—

"Did not." (In answer to question.)

"See if I care." "My sore hurts." (To himself.)

"Wiggle, wig, wiggle, wiggle." (Heard other child say word "wiggle.")

"I have to get some of these boxes fixed." (Talking to himself.)

"I'll put them in the middle." (Talking to another boy.)

"No." (Answer to question.)

In examining Billy's talk we find that he uses longer sentences when talking to himself than when talking to others. We have placed him in the early transitional stage between social and ego-centric, because he still uses repetition and monologue. Simple sentences predominate and he has very little power of sustained thought.

# SUMMARY

Teddy: 2A; reading strong; expressive; social; sentences fairly distributed; holds to subject.

Carl: 2B; reading strong; expressive; social; complete sentence range; varies in power to hold to subject according to situation.

Mildred: 2A; reading weak; expressive; social; simple sentences predominating; little power of sustained thought.

Charles: 2A; reading weak; expressive; transitional stage; variety of sentence type; some power of sustained thought.

Robert: 2B; reading strong; inexpressive; social; simple sentences predominating; power of sustained thought.

Carmilla: 2B; reading strong; inexpressive;

social; simple sentences predominating; power of sustained thought.

Cornelius: 2A; reading weak; inexpressive; social; very simple sentences; power of sustained thought not shown.

Billy: 2B; reading weak; inexpressive; early part of transitional stage; simple sentences predominate; very little power of sustained thought.

#### CONCLUSIONS

1. Desire for expression does not depend on intelligence.
2. The superior language types in 2B surpass the lowest types in 2A.
3. The social oral language stage is not always attained by the age of eight.
4. Desire for expression and language ability determine to a great extent sentence structure.
5. The brighter child is not always the one that has the better control of language.
6. Language ability does not seem to depend on desire for expression or sentence form.
7. Social and ego-centric speech and sus-

tained thought seem to have something to do with language ability.

Language work in primary grades has been hampered by too great attention to petty formal details. Teachers have long recognized the need for a vital, constructive program based on the young child's growing power in the use of language in relation to his own needs. The analysis suggested by Piaget is workable, it is based on children's use of language in genuine situations, and it lifts the whole subject out of the field of trivialities. We know much of a child's language power when we know that he is expressive in the use of language, that through it he interprets his social relationships, that he has complete sentence range and power of sustained thought.

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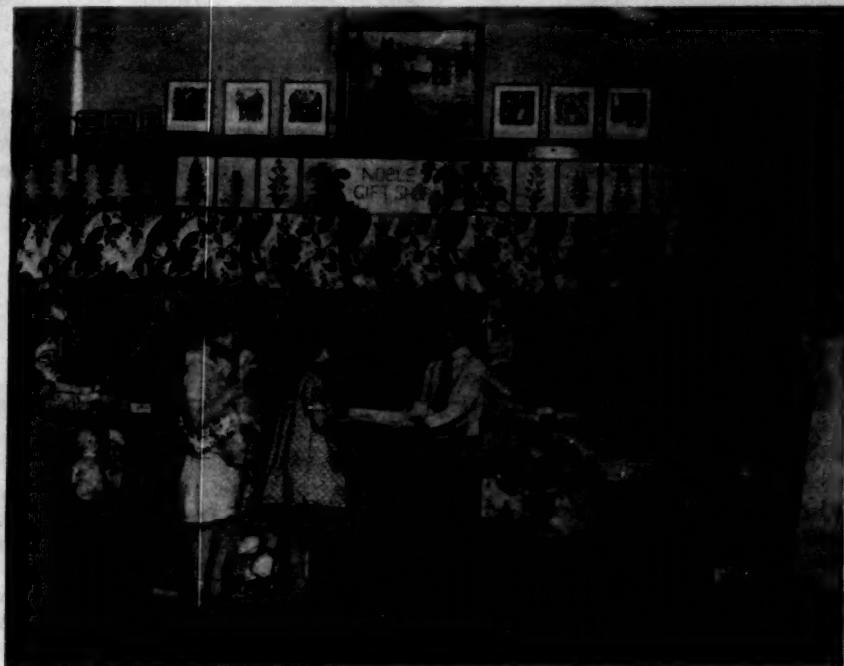
# The Teachers' Laboratory

## The Noble Gift Shop

The Gift Shop at Noble School described in December, 1926, *CHILDHOOD EDUCATION* is becoming as annual as Santa Claus.

Last year it was rebuilt—theatrical gauze curtains, gay awnings, and tiny wreaths—as

bag full to overflowing with nice new toys the boys and girls had brought to make other children less fortunate than they, happy on Christmas day. The spirit of Christmas, as expressed through loving and giving was carried on with much building cooperation. The Art Department helped with posters



CHRISTMAS LOVE WITH EVERY GIFT

a building activity, and children gathered in Room 104 from all over the building to work in the shop, Santa Claus' bag, the red tartan bags for nuts and candies, and white bags for popcorn. One hundred and fifty of these bags were made and filled by the children. They were sent to St. Luke's Hospital, the City Hospital, and to the Associated Charities with the Santa Claus

and many teachers helped in various ways with much individual interest in their own rooms. The third grade contributed forty-five beautiful scrap-books, accompanied by Christmas letters.

The message "Christmas Love" was printed on pretty Christmas cards, and sent with each gift.

HELEN SHAVER.



## Santa Claus' Party

December is a month full of activities in all kindergarten and primary grades. The Christmas spirit, the spirit of giving, so noticeably present in the class planning and making of little gifts for mother, father, sister, or brother, is also expressed by the teacher as she makes her plans for the children.

This is a description of an activity which grew out of the children's interest in an industrial art's problem. Each year the children construct some little Christmas candy boxes which during the night "mysteriously disappear" from the table. The next morning many explanations as to what might possibly have happened to the boxes are heard. After a careful search for them has been made it is decided that Santa Claus has taken them. It is always a very exciting occasion when during the afternoon in the midst of the Christmas party Old Santa comes bringing into the room the identical boxes filled with candy.

The construction and decoration of these boxes had certain educational values which were always utilized; but this year it was decided to use this situation as the basis for a reading activity. So the boxes were made and left upon the table for Santa Claus to take away. Thus far the plan was practically the same as in the past, but from this step on, it differed from the former one so that the reading activity might be carried out.

When the children came into the room the following day they were all greatly excited because the boxes were still on the table. After they had talked it over and given many reasons that might have kept Santa Claus from coming, they thought that everyone should be out of the room at recess so that he might have a chance to get them then. The teacher was also warned not to forget to go.

When the boxes were not taken at recess they decided that perhaps Santa Claus would have more time to come at noon. To make the time pass quickly everybody went to work at once. We were in the midst of an interesting lesson when the principal brought us a "Special Delivery" letter.

The teacher opened the letter and found that it was not written to her at all, but to the boys and girls in the room. She said, "Children, this 'Special Delivery' letter is from Santa Claus to you! I should like to have someone

read it. I wonder, Jack, if you would like to do it for us."

Jack came forward quickly looking as if nothing in the reading world would be impossible for him, and this is what he read.

Santa Claus Headquarters,  
Dec. 21, 1927

Dear Miss —:

I am sending this letter to you, but it is for the boys and girls in your room. Maybe one of them can read it for you.

First, have all the boys and girls been good? Do they always do their best? Do they do something worthwhile all the time?

Well, well, bless their hearts! I know they do most of the time at least, so here is a little message for them.

Tell them to be sure to have clean hands Friday afternoon, and when they are all sitting *quietly* at their tables, please open this other envelope. Sometime that afternoon I shall try to peep in to see how well they are doing what I have asked them to do.

Yours in a hurry,  
Santa Claus.

---

On the envelope enclosed he read these words—

"Follow carefully the directions inside."

When the children returned to school their hands were beautifully clean and their faces shining with happy anticipation. They came up as usual, grouping themselves on the rug in front of the fireplace ready to hear the contents of the envelope. It was found to contain seven slips of paper with directions for them to follow.

The first slip was taken out and a child was asked to read it aloud to the class. It said—

---

1. In the closet you will find some paper napkins. Please give one to each child.

---

Since the children knew that there were paper napkins on hand in the closet, they thought it was a very queer trick for Santa to have them use their own napkins. The discussion did not center long upon this, however, for everyone was anxious to know what was on the second slip, so the napkins were placed on the tables and the

children came scampering back to hear the contents of the next slip. This one said—

2. In this room under the teacher's desk there is a box. See that each child has a package out of it. You will find one for your teacher, too.

There was but a moment between the reading of the slip and the examination of the box which had already been pulled out from under the desk by those nearest to it. It was discovered that each package contained pink, white, and chocolate colored fondant. Soon these packages were distributed as the napkins had been and everyone was anxious to know what was on the third slip. Each time a different child was chosen to read the slip. This is what the next one said—

3. On the table in the principal's office you will find some other packages. Bring these in and pass them to the children.

Several children ran quickly out of the room and into the office, only to return in a second to say that there were no packages *on* the table, but there were some *under* the table. This called for a re-reading of the slip to see if it had been carefully read the first time. There was no mistake—the slip said, “on the table.” At this one child suggested that someone might have needed the table and put the packages on the floor under it, or it might have been that Old Santa in his hurry had become confused and put them in the wrong place. Since there were no other packages anywhere to be seen, they thought that these must be the ones that Santa Claus meant for them. They were found to contain seeded dates, nuts, raisins, and spiced jelly strings, and were quickly put around at each child's place as the other things had been. Here is what the next slip said:

4. Now you are ready to make some candy. Your teacher may help you. Perhaps she will tell you how she is going to make hers.

So we went to our tables and made the candy. The fondant was molded into shape and topped

with nuts and raisins. Some of the dates were stuffed with nuts, others with fondant, and several with the jelly strings. Then we were ready to know what the next slip had to tell us. So we read—

5. When you have finished making your candy, put it into the little candy box that you made yesterday. This is why Old Santa did not take your boxes. He knew you would need them to-day.

The boxes were quickly distributed and the candy packed into them. There were two slips left to be read. One of them said—

6. Have you had a good time? If you are very still you may now have what is under the Christmas tree. Perhaps your teacher had better choose two children to read the names and hand the presents to you.

After this had been done the next and last slip was read. It said—

7. Be good till next year.  
Merry Xmas to All.  
Santa Claus.

This brought to a close a very happy and long-to-be-remembered afternoon.

NELLE FAILING

## A Christmas Play

Christmas to most of the children was just a time for receiving presents. At the close of our work they decided it was a time for sharing and spreading happiness with others. In our language period we discussed many ways in which they could give happiness at Christmas time.

It was suggested that we give a play for the ladies of an “Old Ladies Home” which was near the school. The children displayed abundant enthusiasm with the suggestion and our preparation started at once.

A story in the Lincoln Reader gave them an idea for a play.

## THE PLAY

*Time:* Early on Christmas eve.

*Place:* Before fireplace in living room. Decorated Christmas tree beside the fireplace.

*Characters:* Six children are seated before the fireplace. Some are sitting on little chairs and some are on the floor.

Fairy	} These characters appear later in the play.
Dutch girl	
Belgium girl	
Norwegian boy	
Eskimo boy	
English girl	
Santa Claus	
Reader	

*Plot:* The children are conversing about the coming of Santa and telling what they wish him to bring them. (Original remarks.)

The children ask one child to tell them a Christmas story before they retire. One little girl tells the story of "Gretchen's Christmas."<sup>1</sup> After she finished telling the story, one child says, "I wish that fairy on our Christmas tree would come to life and tell us how they celebrate Christmas in other lands."

Just then, a little girl dressed as a fairy appears and tells them that they shall have their wish granted. She waves her wand, and a little girl dressed in Belgian costume appears and says, "Merry Christmas, my little American friends! I will tell you how we celebrate Christmas in Belgium." She tells how Christmas is celebrated in Belgium.<sup>2</sup> The children then invite her to stay and have Christmas with them. She is seated.

In turn, the fairy presents the little Dutch Girl, the English girl, the Eskimo boy, and the Norwegian boy. Each child tells how Christmas is celebrated in his land. These children are all invited to stay with the American children for Christmas.

The remainder of the children in the room compose the chorus. They sang Christmas carols between the speeches.

After the foreign children have been presented and invited to stay and spend Christmas with the Americans, the little Dutch girl asks the American children if they will tell them about their Christmas.

One little American girl tells why we have Christmas. She recites the Christmas story from the Bible. The chorus sings, "Away in a Manger."

Another child tells about the star. The chorus sings, "O Little Town of Bethlehem."

The children, in turn, tell of the significance of the candle in the window on Christmas eve, the hanging of the stockings, the coming of Santa, giving presents and making people happy. After each explanation, the chorus sings an appropriate song.

The children hear a jingle and decide they had better go to sleep before Santa arrives. They hang their stockings by the fireplace and all fall asleep.

One of the boys dressed as Santa appears and fills the stockings with gifts. While he does this, a little boy who is a talented reader, reads, "Twas the Night Before Christmas." This concluded the play.

## CORRELATION OF CHRISTMAS WORK

Reading: Finding stories which told about Christmas in other lands.

Language: Telling stories orally. Writing letters and stories about the play.

Music: Learning Christmas carols.

Arithmetic: Computing cost of materials needed for the play.

Geography: Location of homes of foreign children in the play. Study of the customs of the people of these countries.

Art: Making of holly baskets.

## GENERAL BENEFITS DERIVED

A keener interest and a deeper responsibility characterized the children's attitudes of work.

They gained not only greater appreciation but wider knowledge of Christmas.

HELEN HUGHES MILLER.

<sup>1</sup> Elson Supplementary Reader.

<sup>2</sup> Junior Red Cross Magazine.



# A Survey of Recently Published Books for Children

RUTH STREITZ

Professor of Education, University of Cincinnati

and HELEN LAMMERS

Teacher, Roosevelt School, Cincinnati, Ohio

WITH the shops filled with so many attractive books for children one is often in a quandary in selecting just the right book for a child of a particular age. Teachers have similar difficulty in deciding on the best selection of books for the classroom library or book table. Publishers furnish many notices regarding their publications; supervisors arrange book lists; magazines print book reviews; and yet the selection of books remains a problem. It is with the hope of bringing together for the reader's use information on the new children's books which have been considered worthy of review in a number of representative magazines, that this list has been prepared.

The annotations and reviews are limited to those found in the following magazines: *Children*, *The Elementary School Journal*, *Progressive Education*,

*American Childhood*, and *Childhood Education*. All the issues of the years 1926, 1927, and early months of 1928 were examined and the reviews are given as they appeared in the magazines. Where two magazines reviewed the same book both magazines are listed.

The books are classified as follows:

1. Books of verse and poetry.
2. Books of every day doings.
3. Books of historical background.
4. Books on nature and geography.
5. Books on animals.
6. Books on health.
7. Books on conquests of the air.



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8. Reprints and collections of old tales.
9. Tales of other lands and people.
10. Imaginery, fanciful, and whimsical tales.
11. Fairy tales.
12. Primers and work type books.
13. Miscellaneous books.

In the following pages the books are listed under these headings and arranged alphabetically under authors' names.

Examination of the list reveals some very interesting facts. It will be noticed that the trend is toward reading materials which supply more valuable content. Instead of publishing collections of the classics, publishers are apparently looking for materials which consider the child's interests and experiences. They now demand books which are closely related to the experiences of childhood—stories which really happened—those wholesome stories which tell about the everyday experiences of happy, normal children.

In addition to these books of real experiences, there are more profusely illustrated books for the younger child. These are filled with pictures which are simple in line and color. The vocabulary and type are such that the young child is encouraged rather than discouraged in his attempts to read.

There are also books which help children to know and understand the people of other countries. Such books have too often over-emphasized the picturesque or peculiar details of foreign countries, overlooking the fact that the interests of people are much alike the world over.

The majority of the new books fortunately illustrate the similarity of peoples rather than their differences. Will not wisely chosen books help the child to possess greater sympathy and

understanding of his neighbors and their problems? If this be true one step has been taken toward the essentials of world peace.

The breadth of first hand experiences must always be limited, but the wise selection of reading matter for young children does much to offset this limitation. If this article serves those who are concerned with serving children's needs in this respect its purpose will be fulfilled.

#### BOOKS OF VERSE AND POETRY

ADAMS, FLORENCE, and MCCARRICK, ELIZ. *Highdays and Holidays*. E. P. Dutton & Co. New York, 1927.

"An anthology of poems in which you find poems for every festal day."—*American Childhood*, November, 1927.

ALDIS, DOROTHY. *Everything and Anything*. Milton Balch & Co., New York, 1927.

"A collection of short, fascinating, child-like verses and pictures suitable for young children."—*Progressive Education*, January-March, 1928.

AUSLANDER, JOSEPH, and HILL, FRANK ERNST. *The Winged Horse*. Doubleday Page Co., New York, 1926.

"The story of poetry and poets told in a delightfully dramatic fashion. This book restores poetry to a state of pride."—*Progressive Education*, January-March, 1927.

BOUTON, JOSEPHINE. *Poems for the Children's Hour*. The Milton Bradley Co., Springfield, Mass., 1926.

"The poems are classified to cover every child's experiences. They are classified under certain topics; the home, in the country, nature, etc. Three criteria were used in selecting the poems; (1) they must be short, (2) they must meet the natural interests of the child, (3) they must combine the old and new."—*American Childhood*, May, 1927; *Elementary School Journal*, January, 1928.

CLARK, FRANCIS E. *Poetry's Plea for Animals*. Lothrop, Lee, & Shepard Co., Boston, 1927.

"Poems that inspire compassion for bird

and beast. There is a helpful division of subject matter."—*American Childhood*, December, 1927.

FARJEON, ELEANOR. *Joan's Door*. Fred'k A. Stokes & Co., New York, 1927.

"Poems for children 6 and over. Some of the verses have great charm, but the illustrations are below the standard of the poems."—*Children*, June, 1927.

FIELD, RACHEL. *A Little Book of Days*. Doubleday Page Co., New York, 1927.

"Illustrations in color. A child's calendar in the form of a small book with a rhyme on one page about the holiday and, on the opposite page, a picture, gaily colored, of children celebrating the occasion."—*Children*, October, 1927; *American Childhood*, December, 1927.

HYETT, FLORENCE B. *50 London Rhymes for Children*. Basil Blackwell, London, 1926.

"Familiar traditional verse associated with bridges, bells, churches, and street life of London."—*American Childhood*, May, 1927.

MILNE, A. A. *Now We are Six*. E. P. Dutton & Co., New York, 1927.

"200 illustrations by E. H. Shepard. The verse is unique in its understanding of the heart of childhood. It contains humor, truth, and beauty. A new book of poems about Christopher Robin and his friends."—*Progressive Education*, January-March, 1928; *American Childhood*, January, 1928.

MOUTSIER, MABEL. *Singing Youth*. Harper & Bros., New York, 1927.

"An anthology of poems by children edited by Mabel Moutsier. Poetry written by children between the ages of 4 to 18. These poems give considerable evidence of interests of children at various ages of growth. This is the first collection in one volume of the best in children's verse."—*American Childhood*, September, 1927; *Children*, June, 1927; *Elementary School Journal*, January, 1928.

TAYLOR, JANE and ANNE. *Meddlesome Mattie & Other Stories for Infant Minds*. Viking Press, New York, 1926.

"A new edition of old poems read long ago

to children to guide their acts."—*Children*, November, 1926.

TIPPETT, JAMES. *I Live in the City*. Harper & Bros., New York, 1927.

"Small verses about life in a city apartment with all the thrills of elevators, fire escapes, etc. This book will be wanted in kindergarten, for story telling and in the first grade for reading aloud. 25 short stories in verse attractively printed and bound. Beautifully illustrated."—*Progressive Education*, January-March, 1928; *American Childhood*, September, 1927; *Elementary School Journal*, March, 1928.

#### BOOKS OF EVERYDAY DOINGS

ALCOTT, LOUISA M. *Jo's Boys and How They Turned Out*. Little Brown & Co., Boston, 1925.

"A beautifully illustrated new edition of the sequel to *Little Men*. It completes the story of the March family and takes Jo's boys through many adventures until they become men and are out in the world. It belongs to the Beacon Hill Bookshelf series, which are well adapted in size, form and type for children's reading."—*Childhood Education*, January, 1926.

ANDRESS, MACE, J., and BRAGG, MABEL. *The Sunshine School*. Ginn & Co., New York, 1926.

"This book has a unique theme. The illustrations picture children's activities taken from actual practice."—*American Childhood*, May, 1927.

ASQUITH, CYNTHIA. *Martin's Adventure*. Scribner's, New York, 1927.

"Adventures of a 9-year-old boy who likes to try things out. An interesting picture of life in an English home."—*Children*, June, 1927.

BARUCH, DOROTHY. *A Day with Betty Anne*. Harper & Bros., New York, 1927.

"Short simply-told tales of child life. The short story themes are within the limits of the experiences and activities of the children. Good vocabulary. A book for the very youngest children with suggestions to mothers for use thereof. Describes a typical day with Betty Anne."—*American Childhood*,



June, 1927; *Children*, November, 1927; *Progressive Education*, January-March, 1928.

BECKER, OTTO M., and MABEL L. *The Harrison Children*. Doubleday Page Co., New York, 1927.

"The adventures of 5 orphans who set out in a Ford to find a home."—*Children*, November, 1927.

BONNER, MARY G. *Mrs. Cucumber Green*. Milton Bradley Co., Springfield, Mass., 1927.

"This book is one of the most delightful and whimsical pieces of literature. The colored illustrations help us to see the characters and situations of the story. The author evidently had good clear memories of her childhood. Mrs. Cucumber Green is the pretend name of a little girl. It is the story of her pretend life. The type is clear and large."—*American Childhood*, September, 1927; *Children*, February, 1927.

FORBES, HELEN C. *Mary and Marcia, Partners*. Macmillan Co., New York, 1926.

"A story of a vacation in New England and the friendship which developed between a city girl and a country girl."—*Children*, December, 1926.

FORBES, HELEN C. *Araminta*. Macmillan Co., New York, 1927.

"Little girls of 10 or over will love this unusual story of this unusual person."—*Children*, March, 1928.

FYLEMAN, ROSE. *The Adventure Club*. Doran, New York, 1927.

"The story of the summer adventure of 6 English children. This is a book for children of 8 to 12 years old."—*Children*, June, 1927.

GAGE, LUCY. *Up and Doing; Out and Playing*. Mentzer Bush and Co., Chicago, 1927.

"These books are the essence of activity with illustrations as lively as the text. *Up and Doing* is the primer in the Child's Activity Series and *Out and Playing* is the first reader."—*Childhood Education*, November, 1927.

GILMOUR, MARGARET, and COVEY, LILLIAN A. *Seven Little Spilikens*. The McKay Pub. Co., New York, 1927.

"One of the most attractive books of 1927. A nice picture story for younger children."—*Children*, March, 1928.

HARDY, MARJORIE. *New Stories*. Wheeler Publishing Co., Chicago, 1926.

"A community life reader. It contrasts life in the city with life in the country through numerous striking incidents. The book describes the experiences of a country boy who visits his city cousin. Careful attention is given to useful informational content. This book is an excellent contribution to children's literature."—*Elementary School Journal*, December, 1926.

HEATH, JANET F. *Ann at Starr House*. Lothrop Lee, New York, 1927.

"A story of Ann's adventures at home, on shipboard, and in Sumatra."—*Children*, September, 1927.

HEWARD, CONSTANCE. *The Twins and Tabifa*. George W. Jacobs, New York, 1927.

"The story contains everything a child enjoys from a family of kittens to a fire engine. There are many illustrations in colors."—*Children*, September, 1927.

HOOKE, FORRESTINE. *Civilising Cricket*. Doubleday, Page Co., New York, 1927.

"An entertaining book about a little girl who comes from the West to stay in Philadelphia. The frontispiece shows Cricket in her oldfashioned frills."—*Children*, February, 1928.

KETCHUM, IRMA A., and RICE, ANNA L. *The Land of Play*. Ginn and Co., New York, 1927.

"Three children and their favorite toys constitute the characters in this book. The vocabulary is simple and the mechanical make up is such that children will enjoy reading it for themselves."—*Childhood Education*, March, 1928.

LAWRENCE, JOSEPHINE. *The 2 Little Fellows*. Barse Hopkins Co., New York, 1927.

"The story of the pleasant everyday life of two children and a dog. Any child will find comfortable relaxation in this book."—*American Childhood*, December, 1927.

## RECENTLY PUBLISHED BOOKS FOR CHILDREN 217

LENSKI, LOIS. *Shipping Village*. Fred'k A. Stokes & Co., New York, 1927.

"The book relates with charm and detail everyday affairs and lively incidents in a typical American village. A good picture of life in a small town when there were Indians outside of tobacco stores and little girls wore pigtailed and ugly plaid dresses. The illustrations are Lois Lenski's own particular kind with funny little houses and people."—*Progressive Education*, January–March, 1928; *Children*, February, 1928.

MEYER, ZOE. *Sunshine Farm*. Little Brown & Co., Boston, 1927.

"Sunshine Farm is a book which children will greatly enjoy having read to them before they are able to read it alone. Many of the sentences are long, and of complex construction for very young children to read, but children of about second grade ability will enjoy it very much. The book is written in large type so little children can read it themselves. It describes the various country experiences of a little boy and girl."—*Childhood Education*, March, 1928; *Progressive Education*, January–March, 1928; *Children*, September, 1927.

MOELLER, HUGH C., and TORMEY, THOMAS J. *The First Day at School*. Ginn & Co., Boston, 1926.

*Childhood Education*, May, 1926.

NEAL, ELMA A., and STORM, OLLIE P. *The Open Door, Primer and The Open Door, Book I*. Macmillan & Co., New York, 1926.

"A good book for foreign children just learning English. It is especially adapted for Mexicans. The material is new and is informational in type. The content is based on the experiences of a single group of characters so there is a continuity to the stories and an added interest value. The mechanics of the books are good with respect to printing and illustrations. These books will rank high among books of their class. They reflect the modern methods of teaching reading."—*Elementary School Journal*, December, 1926.

PARMENTER, CHRISTINE W. *The Real Reward*. Little, Brown & Co., Boston, 1927.

"The story of five children who lived on a farm in New Hampshire. A wholesome realistic book."—*Children*, September, 1927.

PRICE, EDITH B. *Gervaise of the Garden*. Century Co., New York, 1927.

"An attractive story of several girls. It has an element of suspense."—*Children*, June, 1927.

PRICE, HELEN T. *On the Hilltop*. Dorrance & Co., New York, 1927.

"A book which is colloquial, slangy, and realistic. It raises the question of whether we want our book children to talk in the slangy, careless style of childhood or whether we prefer their conversation somewhat edited. It is the story of the experiences of a group of very human children."—*Children*, September, 1927.

WELLS, MARY P. *Jolly Good Times*. Little, Brown & Co., Boston, 1927.

"The book is full of good times in the attic, strawberrying on the mountain, making hay, and picnicing. A good wholesome story of New England life for children from 8 to 12. A new edition of a book which has been a favorite for 50 years. The print is large and there are many black and white illustrations."—*Children*, October, 1927; *Childhood Education*, November, 1927.

RHODES, BERTHA M. *Little American Series*. The Reilly & Lee Co., Chicago, 1927.

"A series of 6 books in character education for young children. Each story presents a constructive background for imaginative play in which he impersonates those persons of the community who stand for strength, beauty, etc."—*American Childhood*, May, 1927.

RICE, LUCIA W. *The Box in the Sand*. Ginn & Co., New York, 1927.

"A continuous story of 109 pages relating some summer experiences of 2 children and their parents. While the vocabulary is comparatively simple, it would probably be too difficult for beginners to read. There is a simple plot which works up to a climax which would appeal to children of second grade ability."—*Childhood Education*, March, 1928.

ROBINSON, MABEL. *Little Lucia's School*. E. P. Dutton Co., New York, 1926.

"This is the story of a little girl who is sent away to school while her father and mother travel in Europe. It is a story for the story's sake and that means that the children will love it."—*Childhood Education*, November, 1926.

SCHLICHTER, NORMAN C. *Fancy's Hour*. John C. Winston Co., Philadelphia, 1926.

"A collection of original verse, of a humorous vein for boys and girls."—*Childhood Education*, May, 1926.

SMITH, NORA A. *A Truly Little Girl*. Houghton Mifflin Co., New York, 1928.

"The story of a little girl who was growing up. The stories will delight any little girl who likes to read about other little girls."—*Children*, February, 1928.

TIPPETT, JAMES. *The Singing Farmer*. World Book Co., Chicago, 1927.

"Illustrated in color. Written for the children in the Lincoln School. The book records what children love most on the farm. It is written in simple sentences suitable for children just learning to read."—*Progressive Education*, January-March, 1928; *American Childhood*, March, 1928; *Childhood Education*, March, 1928.

WALPOLE, HUGH. *Jeremy*. Doran, New York, 1927.

"Illustrated by Ernest Shepard. The book is really for grown ups but children over 10 will enjoy the story. The book is full of quaint serious children, of old ladies in shawls and bonnets, and of vehicles of days gone by. The book is charming and especially good for fathers."—*Children*, February, 1928.

WHEELER, GENEVIEVE T. *Blossoms on the Straight Road Ahead*. Franklin Hudson, Kansas City, 1926.

"A book of children's rhymes which were written originally for nine little cousins and their parents. Little lessons in behavior are introduced in an interesting manner."—*Childhood Education*, January, 1926.

WHITE, ELIZA ORME. *Joan Morris*. Houghton Mifflin Co., New York, 1926.

"A charming, quaint story about little girls."—*Children*, November, 1926.

WHITE, ELIZA ORME. *When Molly was Six*. Houghton Mifflin Co., New York, 1927.

"Parts of this book may be a little old-fashioned but you won't find a more delightful description of a tea-party than the one described in the book."—*Children*, September, 1927.

WILL, HELEN and MAXWELL, VIOLET. *Charlie and His Puppy Bingo*. Macmillan Co., New York, 1927.

"The doings of a little boy and his puppy dog."—*Children*, September, 1927.

#### BOOKS WITH HISTORICAL BACKGROUND

BASS, FLORENCE. *Stories of Early Times in the Great West*. Bobbs-Merrill, New York, 1927.

"Tells of life in the early days of the West."—*Children*, February, 1928.

BRYANT, LORINDA M. *The Children's Book of Celebrated Bridges*. The Century Co., New York, 1927.

"This is a story of inanimate things made living because of the heroic tenets they shared. The great monuments that commemorate the lives of heroes in American affairs are the interests of the book. All kinds of bridges are brought to the attention of the children in a graphic way by description and illustration. Fifty different bridges are mentioned in the volume which is uniform with other books by this author which bring out celebrated pictures, sculpture, and buildings."—*American Childhood*, January, 1927; *Childhood Education*, January, 1928.

CANNON, CORNELIA. *The Pueblo Boy*. Houghton, Mifflin Co., Boston, 1926.

"A story of Coronado's search for the seven cities of Cibola. The story is told in terms of child life 400 years ago in what is now New Mexico. It is interesting subject matter and the author knows her subject from personal contact with tribes. She tells the story with rapid action and colorful background."—*American Childhood*, January, 1927.

CROWNFIELD, GERTRUDE. *Alison Blair*. E. P. Dutton & Co., New York, 1927.



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"The story of an English girl who comes to live in the Mohawk Valley."—*Children*, September, 1927.

CRUSE, AMY. *The Young Folks Book of Epic Heroes*. Little, Brown Co., Boston, 1927.

"A collection of old hero tales for children over 10."—*Children*, June, 1927.

EVANS, LAWTON B. *With Whip and Spur*. Milton Bradley Co., Springfield, 1927.

"Illustrated by Sidney Riesenberg. Stories of men and horses who knew no fear. Here are the records of 12 famous rides."—*American Childhood*, May, 1927.

FRENCH, JOSEPH L. *The Jolly Rogers*. Milton Bradley Co., Springfield, 1928.

"The material of this book is taken from original documents of famous pirates. From this book the boys may gather more and greater courage and wider vision."—*American Childhood*, April, 1928.

HALL, NEWTON M. *Tales of Pioneers and Kings*. Ginn & Co., New York, 1926.

"Tales of the heroes of the Hebrew people. A brief historical paragraph giving the setting of the story precedes each story. Following each story are selected examples from American and English literature making allusions to the story just told. This is a collection of stories every child should know."—*Elementary School Journal*, December, 1926.

HUMPHREY, GRACE. *The Story of the Williams*. The Penn Pub. Co., Philadelphia, 1927.

"Miss Humphrey selects personalities to tell her stories and make history more interesting. Her idea is unique and she develops it with understanding."—*American Childhood*, April, 1927.

JAMES, AHLEE. *Tewa Twilight Tales*. Longmans, Green & Co., New York, 1927.

"These stories, which are genuine in their appeal, were told to the author by the Tewa Indians. This is a collection of tribal folklore combined with a touch of the magic and supernatural."—*American Childhood*, December, 1927.

KNIFE, E. B., and KNIFE, A. A. *Now and Then*. Century Co., New York, 1925.

"Two stories of olden times written for boys and girls. One tells of old Dutch days in New York and the other an incident in the life of Benjamin Franklin."—*Childhood Education*, January, 1926.

LAMPHEY, L. *Children of Ancient Gaul*. Little, Brown & Co., Boston, 1927.

"This story builds up a picture of life in early Gaul at the time of the Roman conquest."—*Progressive Education*, January-March, 1928.

MCNEIL, EVERETT. *For the Glory of France*. E. P. Dutton & Co., New York, 1927.

"A thrilling story of the founding of Quebec. It is packed with adventure from cover to cover."—*Children*, October, 1927.

NUSBAUM, AILEEN. *The 7 Cities of Cibola*. G. P. Putnam Sons, New York, 1926.

"Illustrated in color, black, and white by Marg. Finnan. These are stories that were heard directly from the Zuni Indians. The pictures are based on authentic Zuni designs. The book shows vision and research."—*American Childhood*, January, 1927.

OLCOTT, FRANCIS J. *Wonder Tales from Pirate Isles*. Longmans, Green & Co., New York, 1927.

"These stories are taken from the legendary store of the East Indies. Miss Olcott selected the most primitive and ethical of the legends."—*American Childhood*, December, 1927.

PARKER, ARTHUR A. *Shummy Wundy and Other Indian Tales*. Geo. H. Doran Co., New York, 1926.

"Tales of wonder which generations of Indian children listened to in the great bark houses of the Iroquois many years before the white men came."—*Childhood Education*, December, 1926.

PERKINS, LUCY F. *The Pioneer Twins*. Houghton, Mifflin Co., New York, 1927.

"This book is particularly timely in the light of present emphasis on the teaching of history for character training. Gives experiences of hardship through imagination."—*American Childhood*, February, 1928.

POWERS, EILLEN and RHODA. *Boys and Girls of History*. Macmillan & Co., New York, 1927.

"Stories of children who live in representative periods of English history. The stories are interesting and give an interesting picture of the life of the period. The illustrations are chiefly reproductions of quaint old woodcuts."—*Children*, June, 1927.

SKINNER, CONSTANCE. *Roselle of the North*. Macmillan & Co., New York, 1927.

"The scene of this story is Hudson Bay in the days of the Hudson Bay and Northwest fur trading company."—*Children*, February, 1928.

SNEDEKER, CAROLINE. *Downright Dency*. Doubleday, Page Co., New York, 1927.

"A story giving a sense of social life in old Nantucket at the height of its whaling prosperity 100 years ago."—*Children*, September, 1927; *Progressive Education*, January-March, 1928.

#### BOOKS ON NATURE AND GEOGRAPHY

BARKER, CICELY M. *Flower Fairies of the Spring, Summer, Autumn, Winter*. Macmillan & Co., New York, 1927.

"Four little books of seasonal fairy poems and pictures."—*Children*, October, 1927.

CARPENTER, FRANK and FRANCIS. *The Houses We Live In*. American Book Co., Chicago, 1926.

"This book will be useful as a preliminary or supplementary text for the beginning courses in geography."—*Elementary School Journal*, June, 1927.

CARPENTER, FRANK and FRANCIS. *The Clothes We Wear*. American Book Co., Chicago, 1926.

"This book deals with the experiences of children who belong to a journey club. In describing the journeys of the club, the author presents a large body of useful information in an interesting manner. The illustrations are well selected to supplement the text."—*Elementary School Journal*, June, 1926.

EATON, JEANETTE. *The Story of Transportation*. Harper & Bros., New York, 1927.

"One of the City and Country series. This book, designed to supplement excursions, lays the foundations for civics and geography. The illustrations are a pictorial guide to the road to American progress. For children who like to know how things came to be."—*American Childhood*, January, 1928; *Children*, September, 1927.

FRYE, ALEXIS E. *The Brooklet's Story*. Ginn & Co., New York, 1927.

"A geographic reader which deals chiefly with such topics as soil, wind, water, and season, but these are treated in a literary rather than a scientific style. There are frequent quotations of poetry, occasional myths and legends."—*Elementary School Journal*, June, 1927.

HAWKSWORTH, HALLAM. *A Year in the Wonderland of Trees*. Scribner's, New York, 1927.

"Interesting information about trees. The book gives facts needed in child life. It meets the interest in nature craft."—*Children*, October, 1927; *American Childhood*, May, 1927.

HENDERSON, DAN. *The Children of the Tide*. Appleton, New York, 1927.

"This tells how to find sea shells and other sea wonders."—*Children*, June, 1927.

LANGE, DIETRICH. *Nature Trails*. Appleton, New York, 1927.

"A general observation on birds, flowers, and animals."—*Children*, October, 1927.

MERIWETHER, SUSAN. *The Story of the Telephone*. Harper & Bros., New York, 1927.

"One of the City and Country series. Tells the story of the development of the telephone."—*American Childhood*, January, 1928; *Progressive Education*, July-September, 1927.

PATCH, EDITH M. *First Lessons in Nature Study*. Macmillan & Co., New York, 1926.

"Good for teachers and children. A nature reader which deals with plants and animals, native to North America. The book is well written and the illustrations are good. There is a special list of exercises and special questions for study."—*Children*, December, 1926; *Elementary School Journal*, December, 1926.

WATSON, ELIZ. *The Story of Bread*. Harper & Bros., New York, 1927.

"One of the City and Country series. It tells of the struggles of the early New England settlers and gives a résumé of the development of machinery."—*American Childhood*, January, 1928; *Progressive Education*, August, 1927.

WATSON, ELIZ. *The Story of Milk*. Harper & Bros., New York, 1927.

"This tells the story of the domestication of animals. The illustrations are confusing because of exaggeration."—*American Childhood*, January, 1928; *Progressive Education*, July–September, 1927.

# STORIES OF ANIMALS

ARNETT, ANNA W. *The Brother Bears and Other Stories*. Beckley, Cardy & Co., Chicago, 1927.

"Features a bear story but includes other animals. The vocabulary is extensive. The average 2nd grader would get great pleasure out of it. Each story is a complete unit with action and interest."—*Elementary School Journal*, March, 1927; *Childhood Education*, March, 1928.

BACON, PEGGY. *The Lion-hearted Kitten*. Macmillan Co., New York, 1927.

"Amusing stories about various animals."—*Children*, January, 1928.

BROOKS, WALTER R. *To and Again*. Alfred A. Knopf, New York, 1927.

"Illustrated by Alfred A. Knopf. An excellent type of long story in which animal adventure is related with delightful whimsy and due regard to the form of structure. The book is full of lively interest."—*American Childhood*, December, 1927.

BULLARD, MARION. *The Somersaulting Rabbit*. E. P. Dutton & Co., New York, 1927.

"Illustrated. Here is real humor expressed in writing. The pictures are drawn as a child would draw them, and therefore he understands them."—*American Childhood*, December, 1927.

BURGESS, THORNTON. *Jerry Muskrat at Home*. Little, Brown & Co., Boston, 1926.

"Another book of the good times and

exciting adventures around Smiling Pool and up Laughing Brook."—*Childhood Education*, December, 1926.

CHESNEZ, BARONESS. *Lady Green Satin and Her Maid Rosette*. Macmillan Co., New York, 1927.

"A children's classic. This is a story of a little French boy and his white mice."—*Children*, January, 1928.

CLEVELAND, REGINALD. *Kop, Chief of Police Dogs*. Milton, Bradley Co., Springfield, 1927.

"An exceptionally interesting dog story. A body of factual information about shepherd dogs is provided in the preface and appendix. There is a worthwhile informational content, good illustrations, and splendid authenticity. There is a background of fellowship between dog life and our life. Illustrations by Paul Branson."—*Elementary School Journal*, March, 1928; *American Childhood*, November, 1927.

COATSWORTH, ELIZA. *The Cat and The Captain*. Macmillan Co., New York, 1927.

"A good book to read aloud. An amusing story of the adventures of the captain's cat and the colored cook."—*Children*, January, 1928; *Children*, October, 1927.

FOX, MARGARET F. *Uncle Sam's Animals*. Century Co., New York, 1927.

"This includes the story of Balto, the dog that carried the diphtheria serum to the people of Nome. A book that shows insight and research into the lives of dumb animals."—*Children*, January, 1928; *American Childhood*, January, 1928.

GARIS, HOWARD R. *The Uncle Wiggly Books*. Appleton & Co., New York, 1927.

"A series of animal stories cleverly written, which contain types of humor which appeal to children."—*Elementary School Journal*, February, 1928.

GASK, LILIAN. *Brave Dogs*. Thomas Y. Crowell Co., New York, 1927.

"This collection of 10 stories founded on facts shows the faithfulness and courage of man's close and loving companion, the dog. The stories and striking illustrations will



appeal especially to the hero-worshipping boy."—*Childhood Education*, November, 1927.

HANTHORN, ALICE. *Billy Boy's Book*. Benj. H. Sanborn & Co., Chicago, 1927.

"Chiefly a series of animal stories in which the human characters introduced are those commonly encountered individuals as the milkman, doctor, etc. The vocabulary has been checked with the Thorndike word list. The illustrations are good from the standpoint of printing but not from the artistic point of view."—*Elementary School Journal*, February, 1928.

HUDSON, W. H. *The Disappointed Squirrel and Other Stories from "The Book of a Naturalist"*. Geo. H. Doran Co., New York, 1926.

"11 animal stories are reprinted in this book. There are excellent colored illustrations of birds and other animals."—*Childhood Education*, May, 1926.

HYER, HELEN VK. *On Shiny Wings*. Marshall Jones Co., Boston, 1927.

"Informational adventures with turtles, squirrels, etc."—*American Childhood*, May, 1927.

JAMES, WILL. *Smoky*. Scribner's, New York, 1926.

"A story of a cowboy's horse, written by a cowboy in cowboy language. Depicts life on a western ranch. A committee of librarians has selected this book as the best book for children published during 1926."—*Children*, September, 1927; *Children*, March, 1927.

JOHNSON, ELIZ. B. *Animal Stories the Indians Told*. Alfred A. Knopf, New York, 1927.

"Authentic Indian animal myths told in the Indian manner, and illustrated by photographs of animals. These beautiful illustrations combine photographs and reproductions of animal paintings from Indian pottery."—*Children*, January, 1928; *American Childhood*, January, 1928.

McELROY, MARG. J. *The Adventures of Johnny T. Bear*. E. P. Dutton & Co., New York, 1926.

"This is a good book to be read to children. The adventurous nature of Johnny Bear is shown at a glance at the drawings which

march gayly through the book."—*Childhood Education*, November, 1926.

McELROY, MARG., and YOUNGE, JESSICA. *The Squirrel Tree*. American Book Co., Chicago, 1927.

"A series of related stories which describes a group of children and a family of squirrels. The story is full of action and is suited to first grade. The illustrations are good."—*Elementary School Journal*, March, 1928.

MELLEN, IDA. *Young Folk's Book of Fishes*. Dodd, Mead & Co., New York, 1928.

"Illustrations from photographs. The book shows a mastery of the subject and an acquaintance with questions children ask."—*American Childhood*, February, 1928.

MILNE, A. A. *Winnie the Pooh*. E. P. Dutton & Co., New York, 1926.

"These whimsical tales told to a little boy about these animals will carry on the tradition of Mr. Milne's tender touch upon the child's world. The stories are alive with humor, charming characterization and action. Mr. Shepard's illustrations interpret the spirit of these creatures and the setting of a small boy's imaginative play with rare understanding."—*American Childhood*, January, 1927; *Childhood Education*, December, 1926.

MITCHELL, LUCY S. *Horses Now and Long Ago*. Harcourt, Brace & Co., New York, 1926.

"With drawing and maps by the author. A series of short stories linked with history in order to make a complete story of the evolution of the horse. The stories as stories are excellent and each is prefaced by a description of its setting and is followed by an appropriate poem or ballad. The stories are presented in the reverse of the ordinary chronological order, in that it begins with stories of today's horses and goes back to earliest horses."—*Elementary School Journal*, April, 1927; *Children*, January, 1927.

MUKERJI, DHAN G. *Gay Neck*. E. P. Dutton & Co., New York, 1927.

"The life story of a brave and beautiful pigeon. Under the plot there is a thrill and mystery of India. The illustrations are artistically satisfying in their interpretation

of the spirit of the East."—*Progressive Education*, January-March, 1928; *American Childhood*, April, 1928.

ORTON, MRS. *Prancing Pat*. Fred. A. Stokes, New York, 1927.

"Relates in simple fashion the experiences of a horse from the time he was a colt. The large type of print makes it a good book for children just learning to read."—*Progressive Education*, January-March, 1928.

REYNOLDS, FEZA M. *Shug the Pup*. Beckley, Cardy & Co., Chicago, 1927.

"A story of the adventures of a dog. Provides interesting material for silent reading. The story of a real dog."—*Elementary School Journal*, March, 1928; *Childhood Education*, March, 1928.

RICHEY, EMMA C. *Stories in Animal Village*. Beckley, Cardy & Co., Chicago, 1926.

"These stories are of the traditional imaginary type. There is little to recommend them. It is a type of reading more common a decade ago than now."—*Elementary School Journal*, December, 1926; *Childhood Education*, November, 1926.

ROBINSON, MABEL L. *Sarah's Dakin*. E. P. Dutton & Co., New York, 1927.

"This is an appealing story of the love of a little girl for her dog. It is human and real. Every girl and most of the boys will enjoy this."—*Childhood Education*, November, 1927.

SERL, EMMA. *Everyday Doings at Home*. Silver Burdett & Co., New Jersey, 1926.

"Relates the experiences of the squirrel family. It personifies the behavior of the squirrels in such a way that the stories teach lessons of courtesy. The story interest is sufficient to support the instruction in manners which at times shows a tendency to become preachy."—*Elementary School Journal*, December, 1926.

SLOANE, ANNE B. *Animal Pets from Near and Far*. Beckley, Cardy & Co., Chicago, 1927.

"True stories about common and uncommon animals. The illustrations are not particularly clear. Each unit has several true anecdotes relative to the animals described."—*Elementary School Journal*, March, 1928; *Childhood Education*, March, 1928.

#### BOOKS ON HEALTH

GREENFELL, WILFRED T. *Yourselves and Your Body*. Chas. Scribner's Sons, New York, 1925.

"Illustrated with drawings by the author. An account of the growth and care of the human body, its structure and its functions. The book is made interesting to children by its informal story style, and the unique and amusing drawings by which it is illustrated. A delightful book written by Dr. Grenfell for his own boys."—*Childhood Education*, January, 1926.

HALLOCK, GRACE T. *After the Rain*. Cleanliness Institute, New York, 1927.

"Tells about the cleanliness customs of many lands. Each story is preceded by a fullpage illustration in color. Paper bound."—*Elementary School Journal*, March, 1927.

HEATH, JANET F. *The Hygienic Pig*. Beckley, Cardy & Co., Chicago, 1926.

"Stories told from the child's point of view and in his language. The book is well illustrated and second graders can read it for themselves."—*Childhood Education*, November, 1926.

LAWSON, EDITH. *Better Health for Little Americans*. Beckley, Cardy Co., Chicago, 1926.

"This book contains a large amount of useful information about healthful living. It has a tendency to be encyclopedic. The black and white drawings add to its attractiveness."—*Elementary School Journal*, December, 1926; *Childhood Education*, December, 1926.

LUMMIS, JESSIE L., and WILLIEDELL, SCHAW. *Building My House of Health*. World Book Co., New York, 1928.

"Second grade stories which cover everyday affairs concerned with building a healthy body."—*American Childhood*, May, 1928.

LUMMIS, JESSIE L., and WILLIEDELL, SCHAW. *The Safety Hills of Health*. World Book Co., New York, 1928.

"These stories deal with the proper weight of first grade children."—*American Childhood*, May, 1928.

MOULTON, NATHALIA FORBES. *The Health Guard Brownies*. Little, Brown & Co., Boston, 1926.

"A fascinating tale of the activities of the health guard brownies in teaching their famous friends how to keep well. Young readers as well as Mother Goose people learn the health lessons so attractively presented."—*Childhood Education*, November, 1926.

#### BOOKS ON THE CONQUEST OF THE AIR

BURTIS, THOMPSON. *Russ Farrell, Test Pilot*. Doubleday, Page Co., New York, 1926.

"Good stories of air adventure."—*Children*, November, 1926.

CRUMP, IRVING. *The Boy's Book of Airmen*. Dodd, Mead Co., New York, 1927.

"These stories relate the adventures of airmen."—*Progressive Education*, January-March, 1928.

FRASER, CHELSEA. *Heroes of the Air*. Crowell Pub. Co., New York, 1927.

"Stories of airplanes and aviators including Lindbergh. Gives a brief history of the evolution of aviation ending with the description of the flights of Lindbergh, and Byrd."—*Progressive Education*, January-March, 1928; *Children*, March, 1928.

LINDBERGH, CHARLES. *We*. G. P. Putnam's Sons, New York, 1927.

"The account of Lindbergh's life and air experience. This book makes fascinating reading for a boy or girl over 9."—*Progressive Education*, January-March, 1928.

#### REPRINTS AND COLLECTIONS OF OLD TALES

ALCOTT, LOUISE. *Eight Cousins and Rose in Bloom*. Little, Brown & Co., Boston, 1927.

"These old favorites have 6 full-page color illustrations. These books are for children over 10 years."—*Children*, October, 1927.

ANDERSEN. *Fairy Tales*. Illustrated by W. Heath. E. P. Dutton & Co., New York, 1927. Listed as new edition. *Children*, April, 1927.

ARNOLD, MARG. G. *Folk Tales Retold*. Bruce Pub. Co., Milwaukee, 1926.

"Old folk tales which are very useful.

The illustrations are quaint and attractive."—*Elementary School Journal*, December, 1926.

CONDON, RANDALL J. *High and Far-Atlantic Rds. II*. Little, Brown & Co., Boston, 1926.

"A fifth grade reader. The editor's aim in collecting this material was to secure selections which were inspirational in character. There is a great variety of material. Where informational material is used it has been checked for accuracy. This book should prove useful, not only as a reader, but also as a stimulus to higher purposes and ideals."—*Elementary School Journal*, December, 1926.

DE LA MARE, W., and THOMAS QUALYLE. *Readings*. Alfred A. Knopf, New York, 1927.

"A dignified and attractive book that will be an addition to any family bookshelf. A collection of fragments of the most delightful prose that has ever been written. This is a collection of old folk lore and modern literature."—*American Childhood*, November, 1927; *Children*, October, 1927.

FAULKNER, GEORGINE. *Tales of Many Folk*. Chas. Scribner's Sons, New York, 1927.

"Gives us those repetitive folk tales all little people love in just the wording they enjoy. The pictures are gay and appealing."—*American Childhood*, May, 1927.

HOLT, NELLIE A. *The Story a Day Book*. Macmillan Co., New York, 1927.

"Illustrated in color. Simplified versions of stories that are favorites with children."—*American Childhood*.

LANG'S. *Fairy Tales*. Longman's Green. New York, 1927.

Listed as new edition. *Children*, April, 1927.

MARRYATT, CAPTAIN. *The Children of the New Forest*. Scribner's Sons, New York, 1927.

"A new and most attractive edition of a well-known adventure story."—*Children*, June, 1927.

SPYRI, JOANNA, tr. by WHITE, HELEN S. *Heidi*. Thomas Y. Crowell, New York, 1927.

"Illustrated in color by Constance White-more. This edition of Heidi is noted as an



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example of the artist's fine interpretation of the spirit of the text."—*American Childhood*; *Childhood Education*, November, 1927.

THORNE, THOMPSON GUDRIM. *East o' the Sun and West o' the Moon*. Rand McNally, Chicago, 1927.

Listed as new edition. *Children*, April, 1927.

WIGGIN, KATE. *Tales of Laughter*. Doubleday Page, New York, 1927.

Listed as new edition. *Children*, April, 1927.

TOPELIUS, ZACH. *Canute Whistlewinks*. Longmans, Green & Co., New York, 1927.

"Told in English by C. W. Foss and Francis Jenkins Olcott. Illustrated in black, white, and colors. The stories which carry a message as well as entertainment, humor, and delightful fantasy have been selected."—*American Childhood*, December, 1927.

WADSWORTH, W. *The Real Story Book*. Rand McNally Co., Chicago, 1927.

"This book gives the best of the old folktales. It is sturdily bound, charming in the color and number of illustrations. The pages of the text are divided into 2 columns, which rests the eye but preserves the character of a picture book."—*American Childhood*, February, 1928.

WHITEMAN, EDNA. *Playmates in Print*. Thomas Nelson & Sons, New York, 1927.

"Old favorites in story and verse make up the contents for this well-rounded collection for the story hour. The book has an understanding background of child interests as well as a balance in the kind of material used."—*American Childhood*, April, 1927.

ZEITLIN, IDA. *Shazaki*. Doran, New York, 1926.

"A translation and rendering of stories from Russian folklore which for the most part have not been available for us heretofore. Almost all are new stories never published before in any other edition or collection. The illustrations are distinctive and do much toward giving the book a unity of harmonious design and illustration that make it one of the outstanding books of the year."—*Children*,

December, 1926; *Childhood Education*, December, 1926.

BOECKEL, FLORENCE. *Thru the Gateway*. Macmillan Co., New York, 1927.

"A compilation of stories, poems and pageants which has a purpose of world peace."—*American Childhood*, May, 1928.

### TALES OF OTHER LANDS

ADAMS, KATHERINE. *Midwinter*. Macmillan Co., New York, 1927.

"A story of 2 American girls and their Swedish friends. These 2 girls had spent a summer in Sweden and now return to spend a winter there."—*Progressive Education*, January-March, 1928.

BESTON, HENRY. *The Sons of Kai*. Macmillan Co., New York, 1927.

"Illustrated in black and white and color by Don Duckerman. A sturdy attractive book of adventure with short, vivid stories of Indian days."—*American Childhood*, May, 1927.

BRAZIL, ANGELA. *Joan's Best Friend*. Fred. A. Stokes & Co., New York, 1927.

"The story of life in an English boarding school."—*Children*, June, 1927.

BUDDEN, JOHN. *Jungle John*. Longmans, Green Co., New York, 1927.

"Relates the adventure of a boy who travels through the big game jungles of Central India."—*Children*, January, 1928; *Progressive Education*, January-March, 1928.

CAPUANA, LUIGI. *Nimble Legs*. Longmans Green Co., New York, 1927.

"A translation from the Italian. Nimble Legs is a little boy who becomes a messenger in Garibaldi army. Through this well-translated classic of Italy traditional Italy is brought to the interests of children."—*Children*, October, 1927; *American Childhood*, February, 1928.

CARRARO, PAOLA. *Adventures of Chicchi*. G. P. Putnam Sons Co., New York, 1927.

"Illustrated in color. A series of chapters, each of which is a story in itself about an Italian child."—*American Childhood*, March, 1928.

CASSERLEY, ANNE. *Michael of Ireland*. Harper & Bros., New York, 1927.

"A book of Irish stories which are distinctly Irish in their characters and atmosphere. The book relates the adventures of Michael who belongs to nobody but himself."—*Progressive Education*, January-March, 1928; *Children*, November, 1927.

CATHER, KATHERINE. *The Castle of the Hawk*. Century, New York, 1927.

"A tale of life in Medieval Switzerland."—*Children*, June, 1927.

CHRISMAN, ARTHUR. *Shen of the Sea*. E. P. Dutton & Co., New York, 1925.

"A collection of fanciful Chinese tales rich in Oriental atmosphere and well told. This book won the John Newbery medal for the 'most distinguished contribution to American children's literature during 1925.'"—*Children*, November, 1926; *Childhood Education*, December, 1926.

CHRISMAN, ARTHUR. *The Wind That Wouldn't Blow*. E. P. Dutton & Co., New York, 1927.

"A number of Chinese legends, which inspire in children a feeling of sympathy for the older nations of the earth. The Oriental tang of the book carries the reader to China. A series of Chinese fairy tales with amusing silhouettes."—*Progressive Education*, January-March, 1928; *American Childhood*, February, 1928; *Children*, October, 1927.

CLEMENT, MARG. O. *Once in France*. Doubleday, Page & Co., New York, 1927.

"A collection of legends and stories of French history."—*Progressive Education*, January-March, 1928.

CREW, HELEN C. *Saturday's Children*. Little, Brown & Co., Boston, 1927.

"A charmingly written book about children in other lands."—*Progressive Education*, January-March, 1928.

DEARBORN, FRANCIS. *How the Indians Live*. Ginn & Co., New York, 1927.

"A good content reader for the fourth grade. The illustrations throw a good light on Indian customs. The book presents a true picture of Indian life which will go far toward dis-

PELLING erroneous concepts of Indians."—*Elementary School Journal*, March, 1928; *Childhood Education*, March, 1928.

DUZZAUSE, ALICE. *Little Jack Rabbit*. Macmillan Co., New York, 1927.

"A tale of a little French rabbit which is suitable for young children."—*Progressive Education*, January-March, 1928.

EELS, ELSIE S. *The Magic Tooth*. Little, Brown & Co., New York, 1927.

"A collection of authentic Indian Tales from the Amazon and other South American Countries."—*Children*, October, 1927; *Progressive Education*, January-March, 1928.

FARJEON, ELEANOR. *Italian Peepshow*. Fred. A. Stokes & Co., New York, 1927.

"A gay colorful book with a Florentine background. Illustrated in colors. The book shows rare poetic quality. The first half of the book is filled with delightful adaptations of Italian stories. The latter part are stories of Miss Farjeon's imagination. The selection of folk material is wise."—*Progressive Education*, January-March, 1928; *American Childhood*, March, 1928.

FRAUCH, HARRY A. *The Japanese Empire*. F. A. Owen Pub. Co., Dansville, N. Y., 1927.

"The simple, straightforward account of travel and observations gives ideas of reality. The fair attitude of the author toward the people and things he describes is noteworthy."—*Elementary School Journal*, November, 1927.

FRAUCH, HARRY A. *A Geographical Reader*. F. A. Owen Pub. Co., Dansville, N. Y., 1927.

"This book contributes materially toward the attainment of one of the geographic attainments in that it makes for the sympathetic understanding of our Oriental neighbors."—*Elementary School Journal*, November, 1927.

HALL, MAY EMERY. *Dutch Days*. Dodd, Mead & Co., New York, 1927.

"This book traces the journeys of two children through Holland and describes a number of Dutch cities. An interesting travel book."—*Children*, September, 1927; *Progressive Education*, January, 1928.

## RECENTLY PUBLISHED BOOKS FOR CHILDREN 227

JUSTUS, MAY. *Peter Pocket*. Doubleday Page Co., New York, 1927.

"Peter is a little boy who lives in the Cumberland Mountains and his wonderful experiences."—*Children*, November, 1927.

LASTERMAN, JOHN. *The Adventures of a Trafalgar Lad*. Harcourt Brace Co., New York, 1927.

"Stories of sea fights and a desert island."—*Children*, June, 1927.

LORING, MARG. *George Washington Lincoln Goes Around the World*. Thomas Nelson Co., New York, 1927.

"A half realistic, half fanciful story of a little American boy's trip around the world."—*Children*, March, 1928.

MICHAELIS, KARIN. *Bibi*. Doubleday Page Co., New York, 1927.

"A sprightly story about a little Danish girl's impossible but amusing adventures. Many of the adventures are reminiscent of the author's childhood."—*Children*, March, 1928; *Progressive Education*, January-March, 1928.

MILLER, MRS. *Children of the Mountain Eagle*. Doubleday Page & Co., New York, 1927.

"An intimate picture of home life in Albania."—*Progressive Education*, January-March, 1928.

MOON, GRACE. *Nadita*. Doubleday, Page Co., New York, 1927.

"The story of a little girl in Mexico."—*Children*, November, 1927.

MOON, GRACE. *Chi-Wes and the Loki*. Doubleday, Page Co., New York, 1926.

"The southwest and the desert of our country are being made more familiar to children by some very good short stories written about that section. This book promises to bring enjoyment to its readers, for there are plenty of adventures in the lives of the two little Indian children."—*Children*, November, 1926.

PUTNAM, DAVID B. *David Goes to Greenland*. G. P. Putnam Sons Co., New York, 1927.

"A first-hand account by a 13-year-old boy of his recent adventures with the American

Museum Greenland Expedition. It makes geography vital with experiences, and teaches otherwise dull science in terms of child life related through the constructive imagination of their lives. It is a simply written account of his experiences."—*Children*, January, 1927.

PRICE, OLIVIA. *The Middle Country*. World Book Co., New York, 1926.

"Chinese customs as revealed by the experiences of a 10-year-old boy. The book gives factual informations about the Chinese. It has interesting worthwhile content."—*Elementary School Journal*, December, 1926.

ROWE, DOROTHY. *The Moon's Birthday*. Macmillan Co., New York, 1927.

"9 simply told stories of little Chinese children and their festivals. The illustrations by a Chinese artist are most effective."—*Progressive Education*, January-March, 1928; *Children*, October, 1927.

SALISBURY, ETHEL. *From Panama to Cape Horn*. The World Book Co., New York, 1927.

"This book gives children a real conception of South America. The varied customs and home life and the strange mixture of races are accurately described. There are illustrations on nearly every page."—*American Childhood*, December, 1927.

SCHULTZ, JAMES W. *A Son of the Navahos*. Houghton, Mifflin Co., New York, 1927.

"A story by a writer who lived with a tribe of Black Feet Indians."—*Children*, September, 1927.

SEYMOUR, FLORA W. *The Indians Today*. Benj. H. Sanborn Co., Chicago, 1926.

"This book describes the conditions of American Indians now. It has a descriptive rather than a narrative style. It will be valuable as a reference book for special projects on Indians."—*Elementary School Journal*, December, 1926.

STEFANSON, VILHJALMUR. *My Life With the Eskimos*. Macmillan Co., New York, 1927.

"This new and abridged edition stimulates the constructive imagination. It is a response to a demand for the original text to be brought within the comprehension of elementary aged



children."—*American Childhood*, December, 1927.

SPYRI, JOHANNA. *Cornelli*. Thomas Y. Crowell Co., New York, 1927.

"Another charming story of the Alps. The theme is the 'poor little rich girl.' The illustrations are colorful."—*Childhood Education*, November, 1927.

STUART, DOROTHY. *Young Folks Book of Other Lands*. Little, Brown & Co., Boston, 1927.

"Takes up the history, traditions, beliefs, and lives of 13 countries."—*Progressive Education*, January, 1928.

SUGIMOTO, ETSU I., and AUSTEN, NANCY. *With Taro and Hana in Japan*. Fred. A. Stokes Co., New York, 1926.

"Describes the experience of 2 Japanese children who have been brought up in America and who go to visit their grandmother in Japan. The narrative is very natural and the enthusiasm of the children holds our interest through their acquaintance with the customs and festivals of Japan."—*Children*, December, 1926.

UPJOHN, ANNE MILO. *Friends in Strange Garments*. Houghton, Mifflin Co., New York, 1927.

"The story presents in colorful, truthful terms the lives of children in foreign lands. The stories which carry humanitarian treatment have deep worth and rare charm. A book which emphasizes the fact that children are the same the world over."—*American Childhood*, February, 1928; *Children*, November, 1927.

WYMAN, HERBERT E. *Bemol and Kusum*. World Book Co., New York, 1926.

"'Children of Bengal' are introduced in this volume of 'Children of the World' Series intended for grades four and five. It is the author's desire that the reader may get a better understanding of India and its people."—*Childhood Education*, March, 1926.

YONGE, CHARLOTTE. *Little Lucy's Wonderful Globe*. Harper & Bros., New York, 1927.

"One of the City and Country series. Modern in treatment and implication.

Reminiscent of a day when books meant more to boys and girls than in the present time of crowded book shelves. Maps are transformed into places of color and adventure. A new edition of an old-fashioned but charming story."—*Children*, November, 1927; *American Childhood*, January, 1928.

#### IMAGINARY, FANCIFUL AND WHIMSICAL TALES

ADDINGTON, SARAH. *Pudding Lane People*. Little, Brown & Co., Boston, 1926.

"A book of exciting happenings in Pudding Lane, a place made famous by Miss Addington."—*Childhood Education*, December, 1926.

BANCROFT, ALBERTA. *Lost Village*. Geo. H. Doran Co., New York, 1927.

"For children who enjoy an eerie fanciful story. The book is well illustrated."—*Children*, March, 1927.

BENET, WM. ROSE. *The Flying King of Kurio in the Kingdom of Joyous Nonsense*. Geo. H. Doran Co., New York, 1927.

"An imaginative book of things that happened in a New York apartment house."—*Children*, March, 1927.

BIANCO, MARGERY W., illus. by A. RACKHAM. *Poor Cecco*. Geo. H. Doran Co., New York, 1926.

"This story of a little wooden dog who left his home to go out into the world, will interest children. The drawings by Rackham add much to the attractiveness of the book."—*Childhood Education*, May, 1926.

BIANCO, MARGERY W. *The Skin Horse*. Geo. H. Doran Co., New York, 1927.

"A delicate wistful story of a little boy and his toy horse."—*Children*, March, 1927.

BROWNING, ROBERT K. *The Pied Piper of Hamelin*. Albert Whiteman & Co., Chicago, 1927.

"A colorful, well bound edition suitable for children's library shelves."—*American Childhood*, March, 1928.

EMERSON, CAROLINE. *A Merry-Go-Round of Modern Tales*. E. P. Dutton & Co., New York, 1927.

"Very modern fanciful tales of derricks, carpetsweepers, steam shovels etc. written

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for the child who does not care for the usual fairy tale."—*Children*, March, 1927.

FIELD, RACHEL. *Taxies and Toadstools*. Doubleday, Page & Co., New York, 1926.

"A humorous book."—*Children*, January, 1927.

GARNETT, RAY. *A Ride on a Rocking Horse*. E. P. Dutton & Co., New York, 1926.

"The story is an adventure within the understanding of every little child because it is concerned with things familiar. The print is clear and big and the pictures are simple."—*Children*, November, 1926.

GRISHINA, N. G. *Peter Pea*. Fred. A. Stokes & Co., New York, 1926.

"A fanciful story for little folks based on an old Russian legend. Unity is woven into the telling of these stories. The words are simple."—*Children*, November, 1926.

HALLOCK, GRACE T. *Petersham's Hill*. E. P. Dutton & Co., New York, 1927.

"Children who love the fairies will find this book full of these. The book is well illustrated in black and white."—*Children*, October, 1927; *Childhood Education*, November, 1927.

HAWTHORNE, H. *May Be True Stories*. Duffield Pub. Co., Chicago, 1926.

"Delightful fancy and much philosophy of a child-like sort."—*Children*, January, 1927.

LAWTON, ALICE. *Goose Towne Tales*. Thomas Y. Crowell, New York, 1927.

"In this conversational account of Goose Towne each of the Mother Goose rhymes becomes a story. The younger children will love this cleverly written and illustrated book."—*Childhood Education*, November, 1927.

LIDDELL, MARY L. *Little Machinery*. Doubleday, Page Co., New York, 1926.

"A picture book which shows a whimsical character operating a whimsical manner the very practical machinery used in modern building."—*Children*, December, 1926; *Children*, March, 1927.

LYNCH, MAUDE D. *The Magic Clothespins*. Houghton Mifflin Co., New York, 1927.

"This book made a little sick boy's week in bed enjoyable. It will make the first steps in learning to read a happy time for every child. The book is brightly illustrated. It is an ideal supplementary reader for the latter half of the first grade and for the second grade."—*Childhood Education*, November, 1927.

MACDONALD, GREVILLE, illus. by F. D. BEDFORD. *Billy Barncoat*. E. P. Dutton & Co., New York, 1926.

"A fairy romance for young and old written by the son of the famous George MacDonald. It has an introduction by Anne Carroll Moore which is very good. The illustrations are by Francis D. Bedford. Whimsical and fanciful incidents are introduced. The quaint humor and philosophy of the Cornish folks is brought out. The illustrations well interpret the author's fancy."—*Childhood Education*, May, 1926.

MURPHY, MARGUERITE. *Peter's Wonderful Adventure*. Ginn & Co., New York, 1927.

"Fanciful tales for children in the fourth and fifth grade. The stories are based on romantic stories of old times, and imaginative stories of modern times. Black and white illustrations serve to stimulate the imaginative experience of children."—*Children*, September, 1927; *Elementary School Journal*, March, 1928.

PERKINS, LUCY F. *Mr. Chick*. Houghton Mifflin Co., New York, 1926.

"This book has pictures on every page. Instead of a table of contents it has a list of characters followed by pictures of each character which are drawn with a definiteness demanded by children."—*Children*, November, 1926.

RADFORD, WARREN, and DAVENPORT, EVA. *Tommy Tucker's Stories*. Geo. H. Doran Co., New York, 1926.

"Little Tommy Tucker tells about his adventures to Little Boy Blue, Miss Muffet and Bo Peep, in a series of original fanciful stories. This book is issued in a beautiful holiday form, with charming colored il-

illustrations by C. A. Feder."—*Childhood Education*, May, 1926.

RETNER, BETH. *The Tired Trolley Car*. Doubleday, Page Co., New York, 1926.

"A collection of short stories which have insufficient substance to merit distinction. The type is good and the pictures brilliant."—*Children*, November, 1926.

RETNER, BETH. *Little Girl Blue*. Doubleday, Page Co., New York, 1926.

"An extraordinary book in that it seems to be written from the inner consciousness of the child and not merely about an objective world. It is the story of a little girl at the circus."—*Children*, January, 1927.

SHERMAN, JAMES W. *The Captain of the Clothespins*. Little, Brown & Co., Boston, 1926.

"When the cook goes to the seashore the clothspins begin to chatter, the table stretches its legs, the ice-box becomes a question box, all the kitchen things have a joyous time. Boys and girls from 6 to 10 are invited to join the hilarious party vicariously."—*Childhood Education*, November, 1926.

SHERMAN, JAMES W. *The Talkative Table*. Little, Brown & Co., Boston, 1925.

"Simply written stories full of nonsense and fancy, about the merry times in the kitchen when the cook goes out. Easy reading."—*Childhood Education*, January, 1926.

SHERMAN, JAMES W. *The Gay Kitchen*. Little, Brown & Co., Boston, 1926.

"Deals with the activities of personified kitchen utensils. Grotesque experiences of brooms, tea kettles, clothespins, and dishes are written in a humorous fashion. The book lays emphasis on the child-world."—*Elementary School Journal*, December, 1926; *American Childhood*, February, 1928.

STOKELY, EDITH K. *Bubbleloom*. Geo. H. Doran & Co., New York, 1926.

"It is good to have nonsense now and then. This story tells of the adventures of a little girl, the Calico Clown, the snow man, and the gasolene pump who all flew off in a bubbleloom. This has a circus barber shop as a

background. The rollicking humor is of the best kind for children. The illustrations are good."—*Children*, December, 1926; *American Childhood*, March, 1928; *Childhood Education*, December, 1926.

WALKER, KENNETH, and BAUMPHREY G. *What Happened in the Ark*. E. P. Dutton & Co., New York, 1927.

"A book of humorous stories. The story of how the animals struggled to adjust themselves to each other and their strange surroundings while in the ark."—*Children*, January, 1927; *Childhood Education*, December, 1926.

#### FAIRY TALES

INGELOW, JEAN. *Mopsa, the Fairy*. Harper & Bros., New York, 1927.

*Children*, April, 1927.

MACDONALD, GEORGE. *The Princess and the Goblin*. Macmillan Co., New York, 1927.

*Children*, April, 1927.

*Happy Hour Series*. Macmillan Co., New York 1927.

"An inexpensive book of short fairy stories. It has bright colored illustrations in a new three color process. In here we find the 'Ugly Duckling,' 'Hansel and Gretel,' 'The Pied Piper, and others.'—*Children*, October, 1927.

MULOCK, DINAH M. *The Little Lame Prince*. Rand, MacNally Co., Chicago, 1927.

*Children*, April, 1927.

*Hansel and Gretel*. Illustrated by Kay Nielson. George H. Doran Co., New York, 1926.

"A book for inspiring a child's appreciation of the artistic. Kay Nielson depicts the dream people and scenes of childhood in his illustrations in black, white and color. Oriental in their feeling and distinguished in their color and decorative quality. Kay Nielson's illustrations spread a magic carpet on which a child is carried to the fulfilment of his wistful vision upon a land of fantasy. A children's treasure house of art."—*American Childhood*, January, 1927; *Childhood Education*, December, 1926.



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### PRIMERS, WORK TYPE BOOKS ETC.

BRIDGES, T. C. *The Young Folks Book of Inventions*. Little, Brown Co., New York, 1927.

"Good for boys and girls of 10 to 12. Contains careful historical statements."—*Children*, February, 1927.

CURTIS, NELL C. *Boats By Third Grade Children*. Rand McNally Co., Chicago, 1927.

"A sample of progressive education at its work of creating a new kind of scholar in the schools."—*Progressive Education*, October-December, 1927.

HALL, NORMAN. *Work and Play with Words*. Hall, McCreary Co., Chicago, 1926.

"33 lessons designed to aid in the recognition of the printed word, and short sentences appropriate for kindergarten and first month of the first grade. The aim is to introduce children to reading rather than train in reading."—*Elementary School Journal*, December, 1926.

HORN, ERNEST, CUTRIGHT, P., and HORN, M. D. *First Lessons in Learning To Study*. Ginn & Co., New York, 1926.

"Supplies excellent material for serious reading content. Informational in character and also well-selected."—*Elementary School Journal*, December, 1926.

HOWARD, INEZ, HAWTHORNE, ALICE, and HOWARD, MAE. *Number Friends*. Macmillan Co., New York, 1927.

"Colored pictures of Mother Goose Rhymes by Maud and Miska Petersham make beginning arithmetic concrete and understandable. The problems for silent reading touch child life and establish a realization of the place that arithmetic has in every day life. This book should find wide usefulness."—*American Childhood*, February, 1928.

MOELLER, HUGH C. *First Days at School*. Ginn & Co., New York, 1926.

"A work book printed on perforated cardboard and bound in book form. The units are to be torn out as the pupil progresses through the book. The first units are words to be recognized while the later units contain

phrases and short sentences. The material will be used chiefly for flash card drill. 68 lesson units."—*Elementary School Journal*, December, 1926.

PARRY, JESSIE. Illus. by Esther Feustel. *Hunt and Find*. Beckley-Cardy Co., Chicago, 1926.

"The sub-title of the book calls it a book of silent reading but it is more than that for it gives the readers an opportunity to use their interest in finding things and in supplying the right words to answer questions. Each lesson shows a picture in which there is something to find, and there are blank spaces to be filled with phrases and sentences. It thus appeals to the child in a unique way."—*Childhood Education*, June, 1926.

PLIMPTON, EDNA. *Your Workshop*. Macmillan Co., New York, 1927.

"A simple book of instructions which is very practical."—*Children*, February, 1927.

SAMPLE, ANNA E. *My Cut-a-Picture Book*. Silver, Budette & Co., Newark, N. J., 1926.

"Animal stories illustrated by black and white silhouettes. Attempts to combine the child's interest in cutting with his interest in reading. After reading the child is to cut out the pictures and make a book of his own. After he is through he has a book of pictures from the original book which is then discarded. Why is it clothbound if it is to be discarded?"—*Elementary School Journal*.

SMEDLEY, EVA, and OLSEN, MARTHA. *Smedley-Olsen Primer*. Hall, McCreary Co., Chicago, 1927.

"The content of this primer is new. It is a big improvement over the original primer."—*Elementary School Journal*, December, 1926.

SMITH, NILA B., COURTIS, STUART A. *My Story Book*. World Book Co., Chicago, 1927.

"A book containing a vast amount of reading material for children in the early stages of reading. Along with many of the familiar fables and classic tales is some new material as well. The especially attractive features of the book are the activities offered at the end of each story."—*Childhood Education*, March, 1928.

SUNRIE, AMBROSE, and GEE, MYRTLE G. *Individual Progress Series*. World Book Co., Chicago, 1927.

"These books are of unusual worth, well graded, and filled with new interesting material. The series is varied and has a strong fundamental vocabulary."—*Childhood Education*, March, 1928.

SULLIVAN, M. E., and COX, PHILENA. *The Beacon Gate to Reading*. Ginn & Co., New York, 1926.

"The chief feature of this book is the attempt to control the character of the reader's eye-movement by building fences around the printed units which are supposed to be perceived together. To claim that the exercises which are presented have been worked out in the light of the studies and research of recent years is to place a burden on the research workers that they will be very loath to assume."—*Elementary School Journal*, December, 1926.

TAYLOR, FRANCIS L. *Adventures in Story Land*. Beckley-Cardy Co., Chicago, 1927.

"A book of primer material, which begins very easy, gradually increasing in difficulty. The most familiar nursery rhymes which should be a part of every child's heritage are well selected and grouped. The stories are written in a simple readable way for those who are just beginning to read and to enjoy this new experience. In order to secure much repetition some of the stories are a little long."—*Childhood Education*, March, 1928.

WEIL, SYLVIA, and GOLDSMITH, R. *The Question Book For Young Folks*. Platt and Munk, Chicago 1927.

"Good for railroad journeys. A series of questions for children 10 years old."—*Children*, June, 1927.

WRIGHT, LULU E. *The Magic Boat*. Ginn & Co., Boston, 1927.

"The Magic Boat is built to appeal to children through its beauty and simplicity. Its ease of mastery for little children just beginning to read is due to the careful selection and presentation of vocabulary. Children love the rhythm and rapid movement as well as the story itself."—*Childhood Education*, November, 1927.

## MISCELLANEOUS

BODILLY, R. B. *Fighting Merchantmen*. Houghton, Mifflin Co., New York, 1927.

"For boys who like sea adventure."—*Children*, June, 1927.

BRUCE, MARJERY. *A Treasury of Tales for Little Folks*. Thomas Y. Crowell Co., New York, 1927.

"The most popular of children's stories appear in large print and with beautiful full-page illustrations. A good book for a children's library."—*Childhood Education*, November, 1927.

BULLEN, FRANK. *The Cruise of the Cachelot*. Dodd, Mead Co., New York, 1927.

"A delightful new edition of a sea story."—*Children*, June, 1927.

DIXON, FRANKLIN. *The log of a Cowboy*. Houghton, Mifflin Co., New York, 1927.

"A western story with good colored illustrations."—*Children*, February, 1928.

FERRIS, HELEN, and MOORE, VIRGINIA. *Girls Who Did*. E. P. Dutton Co., New York, 1927.

"Brief life-like stories of girls who did things that were interesting. Good for girls who are beginning to be interested in choosing a career. Here are brief biographies of women who represent various lines of work."—*Children*, October, 1927.

HILL and MAXWELL. *Charlie and His Coast Guards*. Macmillan Co., New York, 1927.

"A story of nautical lore which is good for children to get an idea of coast life."—*Children*, February, 1927.

HUDSON, W. H. *Far Away and Long Ago*. E. P. Dutton & Co., New York, 1926.

"A new school edition of this autobiography of a naturalist which is so delightfully written that it has been adopted by school boards for class study and supplementary reading. A valuable study which 'should be as familiar in every household as Robinson Crusoe and Water Babies.'"—*Childhood Education*, March, 1926.

MARTIN, JOHN. *Big Book*. Dodd, Mead & Co., New York, 1927.

"Shows a knowledge of child life. Its sturdy binding, its illustrative plan of a picture and often more for each page, and its interest for all ages, give these annual books a waiting place on our browsing tables."—*American Childhood*.

NORWOOD, E. P. *The Other Side of the Circus*. Doubleday, Page Co. New York, 1926.

"Stories of the inner side of the circus as told by a clown. Real life stories."—*Children*, November, 1926.

OLCOTT, VIRGINIA. *Industrial Plays for Young People*. Dodd, Mead & Co., New York, 1927.

"Interesting plays about the romance of industry. Short and easy."—*Children*, June, 1927.

POTTER, MIRIAM CLARK. *Captain Sandman*. E. P. Dutton Co., New York, 1926.

"The story teller, the teacher, the librarian, and the parent are looking for this book. Children will thank Captain Sandman for his good just-before-going-to-sleep-stories."—*Childhood Education*, November, 1926.

PULVER, MARY BRECHT. *Tales the Nimko Told*. Century Co., New York, 1925.

"A collection of stories and verse for small

children form this 'read-aloud book' by an author of adult fiction who has had experience with real children. Illustrations by Mary S. Wright."—*Childhood Education*, January, 1926.

ROLLINS, PHILIP. *Jinglebob*. Scribner's, New York, 1927.

"A story of western life by a writer who knows his material."—*Children*, January, 1928.

ROSE, A. *The Boy Showman and Entertainer*. E. P. Dutton Co., New York, 1927.

"Suggestions for giving puppet shows and a circus."—*Children*, June, 1927.

SHERMAN, HAROLD. *Get 'Em Mayfield*. Appleton, New York, 1927.

"Boys who like sports will enjoy this book of basket ball."—*Children*, September, 1927.

WEBB, MARION ST. JOHN. *The Littlest One—His Book*. Thomas Y. Crowell Co., New York, 1927.

"This book is perhaps more appealing to the adult for much of the humor and pathos is too sophisticated for the children. Illus. by A. H. Watson."—*Childhood Education*, November, 1927.

### MY BOOK HOLDS MANY STORIES—

My book holds many stories,  
wrapped tightly in itself,  
And yet it never makes a noise  
but waits upon my shelf  
Until I come and take it;  
then soon my book and I  
Are sailing on a fairy sea  
or floating in the sky.

—ANNETTE WYNNE  
in *Highdays and Holidays*.



## Who's Who in Childhood Education

CHILDHOOD EDUCATION is fortunate to have the "supreme Court" on reading questions as Special Editor of this issue. **Laura Zirbes**, formerly Lecturer at Teachers College, Columbia, is Associate Professor of Education, Ohio State University, Columbus, Ohio. Dr. Zirbes' most recent publication is *Comparative Studies of Current Practice in Reading*.

**Bonnie K. Bowen** is on the staff of the Pennsylvania State Normal School at Indiana, Pennsylvania.

**Marian J. Wesley** formerly Primary Supervisor at Lynn, Massachusetts, is Assistant Superintendent of Schools and Director of Elementary Education in Luzerne County, Pennsylvania.

**Emma Grant Meader**, instructor at

Teachers College, Columbia, recently visited England and made an interesting comparative study of methods of teaching in England and America.

**Frances Jenkins**, assistant professor of Education, College of Education, University of Cincinnati, is Vice Chairman, National Council of Primary Education.

**Ruth Streitz** is Professor of Education at the University of Cincinnati. Dr. Streitz' book list in this issue renders a timely service in the Christmas book buying season.

**Helen Shaver** is first grade teacher in the Noble School, Cleveland, Ohio. **Nelle Failing** is second grade teacher in the Davis Park School of Terre Haute, Indiana, and **Helen Hughes Miller** teaches third grade in the S. W. Rea School of the same city.

## The Space for Free Speech

**The November Number Analyzed:** May I congratulate you on the November number of CHILDHOOD EDUCATION? It is beautifully balanced with its theoretical discussion of behavior and its records of practical school situations.

Dr. Kilpatrick's phrasing of old educational truths gives them a freshness that will challenge attention. I wish Dr. Blatz' article could have been enlarged to include more discussion of the relative importance of various social conventions. He says that his "... teaching shall be satisfactory to me, to society, and to himself," meaning the child. I should like to hear a further analysis of the conventions to see whether some of those "satisfactory to me" might be deferred or even dismissed, and surely put after those that enable the child to take a satisfactory position in the social group. Very possibly it was only the limitations of space that caused this omission.

I wish that we could learn that children will take the initiative in such things as the decoration of their costumes if raw materials are furnished them. Perhaps children of five, about whom Miss Day writes, would spontaneously choose and carry out few of the activities listed, but may not that mean that their interest in celebrations and costuming has not matured?

In all lines of art expression we need especially to follow Dr. Gesell's advice and to consider the age level reached. We shall find that a child grows up to an appreciation of drawing techniques just as surely as he does in muscular ability and social understanding, and there is an art factor in drawing beyond accuracy and representation, which Miss Hahn evidently appreciates, though the report does not emphasize it. —*Harriet M. Johnson, Bureau of Educational Experiments, New York City.*

**The December Number—a Specific Answer to the Problem:** I have renewed CHILDHOOD EDUCATION through the I. K. U. I am especially anxious to have the teachers, whom I supervise, read this magazine. We are trying to get subscriptions among the teachers of kindergarten and primary grades in our rural schools.

Our chief difficulty seems to be that there is very little material in the magazine which may be immediately applied to second and third grade by the average teacher. Of course, one who works over the entire field sees that the material given can be applied in these grades but this is not true with most teachers. I wish there could be some second and third grade material each month. —*Vivian P. Evans, Rural School Supervisor, Riverside County, California.*